

The Treatise Committee for Paul Gordon Davis  
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THE HISTORICAL AND MUSICAL CORRELATION OF  
“THE SOUTHERN HARMONY AND MUSICAL COMPANION” WITH DONALD  
GRANTHAM’S “SOUTHERN HARMONY”

Committee:

---

Jerry F. Junkin, Supervisor

---

David Neumeyer, Co-Supervisor

---

Robert M. Carnochan

---

Donald Grantham

---

Thomas O’Hare

---

Harvey Pittel

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DONALD GRANTHAM’S “SOUTHERN HARMONY”

by

Paul Gordon Davis, B.A.; M.Ed.

Treatise

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## PREFACE

Having lived in Spartanburg, South Carolina, I became distinctly aware of the tremendous impact that William “Singin’ Billy” Walker and his hymn book *The Southern Harmony and Musical Companion* had on the historical, cultural, religious and musical elements of the Upstate region. Further reading and study revealed that Walker’s impact resounded far beyond Spartanburg and well into the greater Appalachian area. During my study at the University of Texas, Donald Grantham composed his work based on Walker’s hymnbook. It was a natural connection for me to merge my interest in William Walker’s work with a study of Grantham’s composition. The intent of this project is to examine the history and characteristics of the shaped-note music tradition specific to Walker’s hymnbook, and the manner in which the style and musical language manifests itself in Grantham’s composition. It is the intent that this work will serve as a useful historical and analytical tool for others to fully understand Grantham’s remarkable contribution to the wind band repertoire.

I would like to acknowledge the many people who have played significant roles in the realization of this project. I extend my thanks first of all, to Professor Jerry Junkin for his patience and guidance through my course of study and to Professor Donald Grantham for his willingness to share his insight on the process and formation of the work. Further gratitude is extended to my doctoral committee for their time, commentary and guidance,

and to Dr. Robert Carnochan, Dr. Leslie Hicken and Mr. Jay Watkins for their persevering encouragement. In addition, I must thank Carolyn Creel of the Spartanburg Regional Museum of History for her willingness to make original documents available for study, and Mr. Keith Plummer for sharing his historical knowledge of William Walker and the Golightly family. My appreciation also goes to Dr. Harry Eskew for taking personal time to share his insights of William Walker's life. Finally, I thank my many colleagues at the University of Alabama and Converse College of Spartanburg, South Carolina for their continuous support and encouragement.

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Publication No. \_\_\_\_\_

Paul Gordon Davis, D.M.A.  
The University of Texas at Austin, 2006

Supervisor: Jerry F. Junkin  
Co-Supervisor: David Neumeyer

The purpose of this study is to examine the historical and musical correlation between the shaped-note hymn book, *The Southern Harmony and Musical Companion* and Donald Grantham’s composition *Southern Harmony*, which is based on the hymn book. *The Southern Harmony and Musical Companion* was first published in 1835 by William “Singin’ Billy” Walker of Spartanburg, South Carolina. This study begins by exploring the historical background of the shaped-note music tradition, and the importance of William Walker and *The Southern Harmony and Musical Companion* within the genre. From that point, the characteristics of the shaped-note music tradition specific to Walker’s hymnbook are examined, and the manner in which that style and musical language then manifests itself in Grantham’s composition.

Five hymn tunes from Walker’s book are used for the basis of this four-movement composition. In the first three movements, Grantham sets hymns that are intertwined with his own newly composed material. Two hymn tunes are integrated, again with

Grantham's original material, to create a "modified rondo" form for the last movement. Each hymn tune is briefly presented and surveyed, followed by a formal and motivic analysis of each movement from the work. Finally, performance considerations are then regarded for each movement.

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## CHAPTER ONE

### INTRODUCTION

In an interview with LeRoy Brant in 1949, Ralph Vaughan Williams said of the hymnbook *The Southern Harmony*:

“ . . . it is a source book for some composer in the days to come. . . . there is a spiritual atmosphere that hovers around the age-old melodies, and that when a man once breathes in that atmosphere he is never the same again. He begins to live on a higher plane. His feelings for harmonies, contrapuntal idioms, developments, all are changed because he has learned the simple musical truths that came straight from God, and are to be found in music like this.”<sup>1</sup>

Composers have long made use of folk music from everyday life to incorporate into musical artworks. Vaughan Williams, Gustav Holst and Percy Aldridge Grainger were some of the first twentieth-century composers to utilize extant folk music material in their wind compositions, and these works have securely embedded themselves in the standard repertoire of the wind band.

In 1835, William “Singin’ Billy” Walker of Spartanburg, South Carolina, published *The Southern Harmony and Musical Companion*. This book, a compilation of well over two hundred fifty “Tunes, Hymns, Psalms, Odes, and Anthems,” became one of the most popular hymnbooks in America during the early nineteenth century. American composer Donald Grantham has taken this extant musical resource and used it to create

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<sup>1</sup> LeRoy R. Brant, “America Holds the Hopes of the Musical World: An Interview with Ralph Vaughan Williams,” *Etude* (Philadelphia, Theodore Presser, April 1949), 67, no. 4, 255.

another work that has quickly made its mark in the wind band repertoire. In the past two decades, Donald Grantham has become a major contributor to the genre, and this study explores the historical and musical connection between Walker's hymnbook, *The Southern Harmony and Musical Companion*, and Grantham's composition, for which he uses the hymnbook's shortened common name, *Southern Harmony*.

## THE BACKGROUND OF THE SHAPED-NOTE MUSIC TRADITION

The hymnbook *The Southern Harmony and Musical Companion* is part of the American folk music genre known as "shaped-note" music. Also known as "fasola" music, the tradition is traced to the Psalmody of colonial New England. Two groups of English Separatists, who were later to become known as the Pilgrims and the Puritans, brought the practice of singing Old Testament Psalms to America. The Pilgrims, who settled in Plymouth, brought with them a collection of Psalms known as the *Ainsworth Psalter*, which was compiled expressly for them by Henry Ainsworth in Holland and first printed in Amsterdam in 1612.<sup>2</sup> The Puritans, whose colony was located on the Massachusetts Bay, employed a different collection, *The Sternhold and Hopkins Psalter*, first printed around 1548. However, the Colonial Puritan leaders were not pleased with the liberal textual and musical interpretations that had evolved over the years.<sup>3</sup>

In order to standardize the method of singing of Psalms, the first publication of an American psalter occurred in 1640 with *The Whole Book of Psalmes Faithfully Translated into English Metre*. More commonly called by its nickname, *The Bay Psalm*

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<sup>2</sup> James A. Keene, *A history of Music Education in the United States* (Hanover, NH: University Press of New England, 1987), 2.

<sup>3</sup> Ibid., 4

*Book*, it first contained only the text to Psalms, and did not include music notation until the ninth edition, published in 1698. Unlike its European predecessors that maintained a distinct late-Renaissance influence, this first American publication established a trend for a more simplified melodic and rhythmic style in the colonies.

Fundamental Puritan beliefs had an unfortunate effect on musical note reading in the colonies. Instruments were not allowed in services, and trained singers were neither plentiful nor engaged by congregations. Consequently, the traditions of the singing of Psalms were passed down through family lines, and became more folk oriented. This created a growing population whose ability to read music began to falter, creating a dominant practice of singing from memory.<sup>4</sup> In turn, this led to an increasingly poor quality of singing and inaccurate versions of revered psalms and hymns in the congregations. So poor, in fact, that the Reverend Thomas Walter bemoaned in an early eighteenth century sermon that the people's music making was "miserably tortured and twisted and quavered, in some Churches, into an horrid Medley of confused and disorderly voices."<sup>5</sup>

Indeed, the problem became so notable by the clergy of the time that they advocated the learning to read music by note. Already in place throughout much of New England was the evening "Literary School," which sought to help teach reading to the common public, and some ministers employed a similar tactic to teach music. These "singing schools" also inspired the writing of instruction books on the reading of music. Walter published *The Grounds and Rules of Musik explained or An Introduction to the*

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<sup>4</sup> Ibid., 18

<sup>5</sup> Ibid., 15

*Art of Singing by Note* in 1721, and in the same year, Reverend John Tufts presented *An Introduction to the Singing of Psalm Tunes in a Plain and Easy Method*.<sup>6</sup>

While both books were prominent in the early eighteenth century (and Tufts' book was in use as late as 1881), Tufts' book was significant for its introduction of a visual solmization.

The Tufts book is . . . important . . . because it is in nonstandard notation. Instead of a note head, the initial letter of the somization syllable was printed on the staff, acting as a mnemonic device for solmization. . . . Although there apparently were isolated instances in Europe of similar notation, it seems likely that Tufts developed the device independently.<sup>7</sup>

Tufts' system placed corresponding letters representing the four solmization syllables on the traditional five-line staff. The letter "f" represented fa, then "s" for sol, "l" for la, and "m" for mi. There is only conjecture as to the reason that using only four syllables was common practice. In general, it is thought that teachers such as Tufts considered limiting the syllables kept the learning simpler for the still basically illiterate congregation members.

From Tufts' system of placing letters as note heads came the development of a four-character notation system in the early nineteenth century. The first publication to promote shaped-notes was *The Easy Instructor*, by William Little and William Smith in 1798. Its system used a triangular shape for fa, a round shape for sol, a square shape for la, and a diamond shape for mi (Example 1.1). When fully incorporated, the shapes

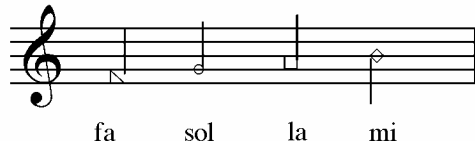
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<sup>6</sup> Ibid., 21

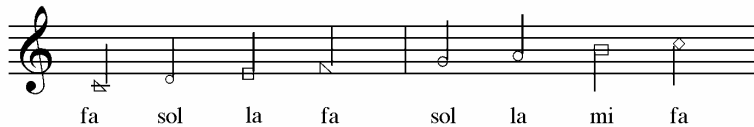
<sup>7</sup> Glenn C. Wilcox, "Introduction," in *The Southern Harmony and Musical Companion*, ed. Glenn C. Wilcox (Lexington, KY: University Press of Kentucky, 1987), vii.

would produce an Ionian modal character when using fa-sol-la-fa-sol-la-mi-fa, and an Aeolian modal character when using la-mi-fa-sol-la-fa-sol-la (Example 1.2 and 1.3).

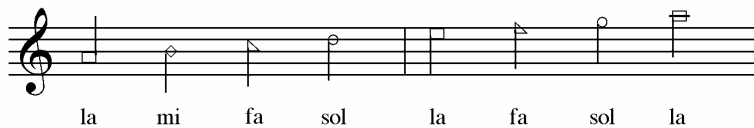
Example 1.1: Shaped note system used in *The Easy Instructor* and *Southern Harmony*.



Example 1.2: Ionian mode written in shaped-note notation.



Example 1.3: Aeolian mode written in shaped-note notation.



Instruction books such as Little and Smith's were immediately popular, and between its first printing and the American Civil War, inspired the publication of at least thirty-five hymn books that promoted the shaped-note system. In addition to the first printing of *Southern Harmony* in 1835, the early nineteenth century saw the publishing of *The Kentucky Harmony* in 1815, *The Missouri Harmony* in 1820, *Western Harmony* in

1824, *Virginia Harmony* in 1831, *Knoxville Harmony* in 1838, *The Sacred Harp* in 1844  
and *The Hesperian Harp* in 1848.<sup>8</sup>

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<sup>8</sup> George P. Jackson, *White and Negro Spirituals* (New York: Da Capo Press, 1975), 298-299.

## CHAPTER TWO

### “SINGIN’ BILLY” WALKER AND *THE SOUTHERN HARMONY*

Due to increasingly stronger economic and cultural activities with European nations, the New England colonies became more educated and sophisticated during the early nineteenth century. The influence of European music and art, coupled with continued educational reform and progress created an atmosphere in New England that encouraged the waning of the shaped-note tradition in the region. However, the cultural environment of rural Appalachia and the West in the early nineteenth century was a perfect match for the religious expression and social interaction that accompanied fasola music.

Three areas became fertile ground for the shaped-note genre in the early nineteenth century. The first extended from the Shenandoah Valley of Virginia and through Cincinnati to St. Louis; the second traversed eastward from the Shenandoah Valley to Philadelphia; and the third tracked south into South Carolina and Georgia.<sup>9</sup>

William “Singin’ Billy” Walker was born in the South Carolina foothills of the Appalachian mountains on May 6, 1809 in the Tyger River area of Union County. At the age of eighteen, he moved with his family to the Cedar Springs area of Spartanburg

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<sup>9</sup> Harry Eskew and James C. Downey, “Shape-note hymnody,” *The New Grove Dictionary of Music and Musicians*, Second Edition, ed. Stanley Sadie exec. ed. John Tyrrell (London, 2001), vol.23, p. 209.



County to attend the Word Academy, which was recognized as one of the finest schools in Upstate South Carolina.<sup>10</sup>

Walker's family life instilled in him a sense of the importance of a strong education, service to the community and service to God. His mother provided an exposure to music by teaching him hymns, and his enthusiasm for hymnody became quite apparent.<sup>11</sup> His adult life reflected his upbringing, as Walker became a prominent businessman, church music leader and community pillar, and was a founding member of the First Baptist Church of Spartanburg. Walker's presence as a musical leader in the religious community earned him the nickname of "Singin' Billy." This also helped to distinguish him from other William Walkers in the region who were referred to with less endearing monikers.<sup>12</sup>

Walker's success in business came as the owner of a bookstore in Spartanburg. This seems a natural course for Walker, as he "possessed a mind of a literary turn, and had a large and valuable library."<sup>13</sup> His eager interest in books, combined with his devout Christian faith and deep love of hymns led him to collaborate with his brother-in-law, Benjamin Franklin White, in compiling the hymns, psalms, odes and anthems that comprise *The Southern Harmony and Musical Companion*. The region's folklore tells the story that after the final compilation, Walker was designated to take the book north for publication. However, upon his return, the hymn book was solely attributed to

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<sup>10</sup> Harry Lee Eskew, "The Life and Work of William Walker" (M.S.M. thesis, School of Sacred Music, New Orleans Baptist Theological Seminary, 1960), 22.

<sup>11</sup> Ibid., 24

<sup>12</sup> J.B.O. Landrum, *History of Spartanburg County* (Atlanta: The Franklin Printing and Publishing Co., 1900; reprint, Spartanburg, SC: The Reprint Company, 1985), 493.

<sup>13</sup> Ibid., 494.

Walker, who wrote in the preface that he had “been solicited for several years by his brother teachers, pupils and other friends, to publish a work of this kind. . . .”<sup>14</sup> The misunderstanding created a never resolved estrangement in the family, and White later published his own hymnbook compilation in Georgia, *The Sacred Harp*.<sup>15</sup>

At the time of the publication of *The Southern Harmony*, Walker was twenty-six years of age. Walker compiled and published four hymnbooks during his lifetime; *The Southern Harmony and Musical Companion* in 1835, *The Southern and Western Pocket Harmonist* in 1845, *The Christian Harmony* in 1866, and *Fruits and Flowers* in 1869. The latter two employed a seven-note gamut (shape and solmization system), which had become the trend of shaped-note hymn singing following the American Civil War.<sup>16</sup>

Walker worked vigorously on both the compilation of *The Southern Harmony* and its promotion. Glenn Wilcox, the editor of the 1987 reprinting of the 1854 edition, estimates that Walker scrutinized nearly ten thousand pages of music in his selection process for the hymnbook.<sup>17</sup> A friend of Walker’s mentioned that he “used to travel with [Walker] to open classes in singing, visiting many southern towns, “ and further recalled “the tremendous energy of William Walker in leading classes, these classes being left in

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<sup>14</sup>William Walker, “Preface” to *The Southern Harmony and Musical Companion* (New Haven, CT: Nathan Whiting, 1835), iii.

<sup>15</sup> Wilcox, “Introduction” to *The Southern Harmony and Musical Companion*, iii.

<sup>16</sup> Seven-note gamuts became widely varied in shape, and standardization was not easily attained. A thorough discussion of various seven-note gamuts here would divert focus from the four-note genre and *The Southern Harmony*. More information regarding hymnbooks utilizing seven-note gamuts is readily available in the works cited by George Pullen Jackson.

<sup>17</sup> *Ibid.*, v.

charge of local leaders whom he taught, all with the ideal of selling *Southern Harmony* and later the *Christian Harmony*. ”<sup>18</sup>

Walker’s work created an immediate impact. Harry L. Eskew, a Walker biographer and researcher, has estimated during Walker’s lifetime, nearly 750,000 copies of *The Southern Harmony* were sold.<sup>19</sup> Walker himself claimed that “Prior to the War between the States, it [*The Southern Harmony*] was so popular that it had to be kept in stock in the general stores along with groceries and tobacco.”<sup>20</sup>

The hymnbook’s popularity became so significant that Walker began signing his name as “William Walker, A.S.H,” (Author of Southern Harmony). It was a title that he cherished, and has been included on the plaque at his gravesite in the Magnolia Street Cemetery in Spartanburg, South Carolina.

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<sup>18</sup> George Pullen Jackson, *White Spirituals in the Southern Uplands* (Chapel Hill, NC: The University of North Carolina Press, 1933), 237-238.

<sup>19</sup> Eskew, “The Life and Work of William Walker,” iv.

<sup>20</sup> Alfred Merrill Smoak, Jr. “William Walker’s *The Southern Harmony* (1835),” (M.C.M. thesis, School of Church Music, Southern Baptist Theological Seminary, July 1975), 13.

## CHAPTER THREE

### THE LANGUAGE OF SHAPED-NOTE MUSIC

Although the popularity of shaped-note music was at its peak in the early eighteenth century, its lineage remained more closely tied to the polyphony of the Renaissance rather than traditional western music of the time. The fundamental ideals of voice leading and harmony developed more directly from the Sternhold and Hopkins Psalter, which was first published in 1562, and the Ainsworth Psalter, first published in 1612. As this genre evolved in colonial America and the early decades of the United States, the mostly rural clientele' that employed this music remained disconnected from the progress of western European music that transpired through the times of Bach, Handel, Haydn, Mozart, Beethoven, Schubert and Wagner. While the traditional folk music of Europe was being incorporated into the language and forms of western European music, the religious folk music that was indigenous to the New World was left to develop on its own. At the turn of the nineteenth century, this music had developed its own set of basic characteristics that today define it as its own unique genre.

Perhaps most obvious, after the shaped notation, is that nearly all of the tunes are written in three parts (Refer to Illustrations 1 through 5). All other notational norms are apparent, such as clefs, key signatures, time signatures, bar lines, ties and repeats. What may not be apparent is that the melody is contained in the middle voice, called the tenor.

The writing is clearly polyphonic. The voices, while harmonically related, are independent lines. This is a vestige of the music's lineage from its Renaissance roots.

The rudiments of voice leading are simple and plainly stated. Walker uses only five paragraphs on less than one page to explain the “gamut of harmony and composition.”<sup>21</sup> They create the very basic structure that leads to the unique sound of the genre. Central to the uniqueness of the sound is that “harmony consists in the proportion of the distance of two, three or four sounds, performed at the same time and mingling in a most pleasing manner to the ear.”<sup>22</sup> The key to this statement is realizing that in this system of harmonic writing, harmony is considered to exist by only intoning two notes. The traditional western harmonic structure of triads and chords is not of any consideration in this musical language.

Walker writes of “concorde,” which are notes that produce harmony when sounded together, and their corresponding “consonant intervals.” Conversely, he writes of “discord,” and their corresponding “dissonant intervals.” He describes that there are only four concords in music; the unison, third, fifth and sixth, and explains that “their eighths or octaves are also meant.”<sup>23</sup> Walker further explains that the unison (and its inferred octave) is called a perfect chord, and the fifth is commonly also considered perfect. Those who are trained in traditional western harmony are taught to consider the distance between two notes as an interval, but as Walker has clearly defined in this

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<sup>21</sup> William Walker, “The Gamut, or Rudiments of Music” in *The Southern Harmony and Musical Companion* (Philadelphia: Miller & Burlock, 1854; reprint, Lexington, KY: The University Press of Kentucky, 1987), xviii.

<sup>22</sup> *Ibid.*, xviii.

<sup>23</sup> *Ibid.*, xviii.

manner of thinking, only two notes are required to constitute a “concord” or “discord.” This design of harmonic language allows for a more free approach to harmonies and voice leading. Walker continues to explain that the second, fourth, seventh, and their octaves are, in his words, “properly discords.” He expounds that a “skillful composer may use them [discords] to some advantage, provided a full chord of all the parts immediately follow.”<sup>24</sup> In other words, the regular musical tactic of tension and release continues to exist in this harmonic language, although it will likely sound awkward or even unpleasing to a modern day listener.

An analysis of the five hymn tunes chosen for Grantham’s composition reveals that of all the cadence points, only two (in Thorny Desert) resolve to the interval or “concord” of the third, and only one (in The Midnight Cry) resolves to a three note “concord” of E, C and A. The remainder all resolve to “concords” on the fifth or the octave.

While the voicings on the page appear very simple and seemingly sparse, the performance of the shaped-note music creates a varied and much richer timbre according to the genders of the performers and their choice of octave for singing. This is aptly described by Glenn Wilcox in his Introduction to the 1987 reprinting of the 1854 edition:

In practice, only male voices sing the bass line. Male and female voices sing the lead [tenor]; males may sing the treble, but usually only females do. The counter may be sung by both males and females, but the male voices singing it usually sing up an octave so that the voices are in unison rather than octaves. . . . The actual sound is thus from four to seven parts, depending on the number of written voices, the range of the parts, and the abilities of those singing.<sup>25</sup>

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<sup>24</sup> Ibid., xviii.

<sup>25</sup> Wilcox, “Introduction” to *The Southern Harmony and Musical Companion*, x-xi.

The voicing of a live performance can be significantly altered depending on the personnel and their preferences for singing. The doublings can result in a sound that is “rich, at times almost overpowering in its intensity, and very different from the way the music reads on the printed page.”<sup>26</sup>

It is these independent voicings and modal qualities that create the unique sound of the shaped-note genre. Shaped-note music has become recognized as a distinctly American musical language. This is the musical language upon which Donald Grantham has based his composition.

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<sup>26</sup> Ibid., xi.

## CHAPTER FOUR

### THE COMPOSER: DONALD GRANTHAM

Composer Donald Grantham was born November 9, 1947 in Duncan, Oklahoma. After graduating with the Bachelor of Music degree from the University of Oklahoma in 1970, Grantham studied composition with Nadia Boulanger at the American Conservatory at Fontainebleau in 1973 to 1974, and was a student of Halsey Stevens and Robert Linn at the University of Southern California, where he received the Master of Music degree in 1974 and the Doctor of Musical Arts degree in 1980.<sup>27</sup>

Grantham's work is critically acclaimed, as he has been the recipient of numerous awards including the 1974 Prix Lili Boulanger, the 1983 Nissim/ASCAP Orchestral Composition Prize, the 1991 First Prize for the National Opera Association's Biennial Composition Competition, and the 1992 Concordia Chamber Symphony Award for American Composers. He was awarded the National Band Association/William D. Revelli Memorial Band Composition Prize in 1995, 1998 and 1999 (the latter for *Southern Harmony*), and the American Bandmasters Association/Ostwald Band Composition Prize in 1998 and 1999 (the later again for *Southern Harmony*). In addition, he has been the recipient of three awards from the National Endowment of the Arts and a Guggenheim Fellowship in 1990. His works have been performed by major orchestras

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<sup>27</sup> Laurie Shulman, "Grantham, Donald," *The New Grove Dictionary of Music and Musicians, Second Edition*, ed. Stanley Sadie exec. ed. John Tyrrell (London, 2001), vol.10, p. 300.



including the Cleveland Orchestra, the Dallas Symphony Orchestra, the Atlanta Symphony Orchestra and the American Composers Orchestra.

Currently, Grantham is Professor of Composition at The University of Texas at Austin, where he has been a member of the faculty since 1975. The article on Grantham in *The New Grove Dictionary of Music and Musicians* (2001) reveres him as “a skillful contrapuntalist”. . . who “engages the listener with musical intricacy without being pedantic.”<sup>28</sup> His flair for contrapuntal writing is a perfect match for bringing to life the character of shaped-note music in *Southern Harmony*.

#### THE COMPOSITION: *SOUTHERN HARMONY*

*Southern Harmony* attained Grantham the top prize for both the 1999 National Band Association/William D. Revelli Memorial Band Composition Contest and the 1999 American Bandmasters Association/Ostwald Band Composition Contest. It was commissioned by the Southeastern Conference of Band Directors, and its premier performance took place on February 27, 1999 at the College Band Directors National Association’s National Convention held in Austin, Texas. The performance was held in the Bates Recital Hall on the University of Texas campus, performed by the Louisiana State University Wind Ensemble conducted by Frank Wickes. It is recorded on the Klavier label by the University of North Texas Wind Ensemble, Eugene Corporan, conductor.

The composition is one of a number of works by Grantham that have originated from extant musical sources. In addition to *Southern Harmony*, Grantham has produced

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<sup>28</sup> Ibid., p. 300

three works based on pre-existing American music sources; *J'ai été au bal* (1998), based on folk songs of Cajun influence, *Kentucky Harmony* (2000), based on hymns from the shaped-note hymnbook by the same name, and *Don't You See?* (2001), based on three African-American spirituals. Other Grantham works that are derived from extant musical sources include *J.S. Dances* (2003), based on two dances from J.S. Bach's Partita No. 1, *Fantasy on 'La Golondrina'* (2003), based on a Mexican folk song, and *Phantastické Spirites* (2002), based on six Elizabethan madrigals.

The compositional project was inspired by Grantham's personal interest in shaped-note music. Since hearing the music early in his life, Grantham was intrigued by the non-conventional harmonies of the genre. The project had been originally in his mind since the time he was working on his graduate degrees at the University of Southern California.<sup>29</sup>

From its inception, it was Grantham's intent to make a "conscious effort to draw on a common body of work [on which] to base the composition."<sup>30</sup> Grantham selected five tunes from Walker's book; "The Midnight Cry," "Wondrous Love," "Exhilaration," "The Soldier's Return," and "Thorny Desert." Of the five hymns, Grantham was only familiar with the ballad "Wondrous Love." From there, he chose the other hymns for their contrasting qualities. "The Midnight Cry" is an ideal selection for the opening movement, as it captures the rigidity of the strict time-keeping found in shaped-note music. "Exhilaration" was chosen for the third movement due to the fact that it "sounded

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<sup>29</sup> Donald Grantham, interview by author, 11 December 2000, tape recording, The University of Texas at Austin, Austin, TX.

<sup>30</sup> Donald Grantham, interview by author, 19 August 2002, tape recording, The University of Texas at Austin, Austin, TX.

like a fiddle tune,” and created a “dance-like atmosphere.”<sup>31</sup> Grantham’s intent to end the work with something “more expansive” inspired him to choose two hymns, “The Soldier’s Return” and “Thorny Desert,” and set them in a modified rondo form between extensive passages of originally-composed material.

The result of Grantham’s vision is a composition that has quickly proven itself, not only through its numerous awards, but especially through its immediate reception by conductors, performers and audiences alike.

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<sup>31</sup> Ibid.


## CHAPTER 5

### ANALYSIS OF MOVEMENT I; “THE MIDNIGHT CRY”

#### THE HYMN TUNE

Figure 1: “The Midnight Cry,” from William Walker’s *The Southern Harmony and Musical Companion*, Revised Edition, 1854.

32 THE MIDNIGHT CRY. 7, 6, 7, 6, 7, 6, 7, 7 Hapust Harmony, p. 483



1 When the midnight cry began, O what lamentation,  
Thousands sleeping in their sins, Neglecting their salvation. } Lo, the bridegroom is at hand,  
Who will kindly treat him? Surely all the waiting band  
Will now go forth to meet him.

2 Some, indeed, did wait awhile, And shone without a rival; } Many souls who thought they'd light,  
But they spent their seeming oil Long since the last revival. } Now against the Bridegroom fight,  
O, when the scene was closed, And so they stand opposed.

3 While the wise are passing by,  
With all their lamps prepared,  
Give us of your oil, they cry,  
If any can be spared.  
Others trimm'd their former snuff,  
O, is it not amazing!  
Those conclude they've light enough,  
And think their lamps are blazing.

4 Foolish virgins! do you think  
Our Bridegroom's a deceiver!  
Then may you pass your lives away,  
And think to sleep for ever;  
But we by faith do see his face,  
On whom we have believed;  
If there's deception in the case,  
'Tis you that are deceived.

5 And now the door is open wide,  
And Christians are invited,  
And virgins wise compass the bride,  
March to the place appointed.  
Who do you think is now a guest?  
Yea, listen, carnal lovers,  
'Tis those in wedding garments dress'd;  
They cease from sin for ever.

6 The door is shut, and they within,  
They're freed from every danger;  
They reign with Christ, for sinners slain,  
Who once lay in a manger;  
They join with saints and angels too  
In songs of love and favour;  
Glorify, honour, praise and power,  
'Tis God and Lamb for ever.

7 The foolish virgins are without;  
The sentence, Go ye cursed—  
For want of oil they're out—away  
From Christ they then are forced.  
No more on earth with saints to join  
In sharing of my favour;  
Although you did my children blind,  
Mourn with the damnd for ever.

8 Virgins wise, I pray draw near,  
And listen to your Saviour;  
He is your friend, you need not fear,  
O, why not seek his favour?  
He speaks to you in whispers sweet,  
In words of consolation;  
By grace in him you stand complete,  
He is your great salvation.

9 Dying sinners, will you come,  
The Saviour now invites you;  
His bleeding wounds proclaim there's  
Let nothing then affright you— [renew,  
Room for you, and room for me,  
And room for coming sinners;  
Salvation pours a living stream  
For you and all believers.

10 When earth and sea shall be no more,  
And all their glory perish,  
When sun and moon shall cease to shine,  
And stars at midnight languish—  
When Gabriel's trump shall sound aloud,  
To call the slumbering nations,  
Then, Christians, we shall see our God  
The God of our salvation.

The first movement of Grantham’s work is based on the hymn tune “The Midnight Cry,” which is found on page 32 of the 1854 edition of *The Southern Harmony*. Each hymn in *The Southern Harmony* is constructed textually with a poetic meter in addition to its musical phrasing. The poetic meter is indicated by the numbers that immediately follow the title of the hymn. For example, the first number “seven” as seen

following the title in Figure 1 corresponds to the seven syllables of the opening antecedent phrase, “When the mid-night cry be-gan.” The succeeding consequent phrase contains six syllables, “O what lam-en-ta-tion,” and so forth. The poetic meter continues throughout the hymn with each verse of text containing the same syllabic structure.

The musical phrases of the hymn are structured a-a-b-c, and Grantham sets the strophe three times in the movement. In each movement of the work, Grantham has imbedded one setting of each hymn tune that is intended to maintain the integrity of the voicings found in the original hymnbook.

Each of the hymns Grantham has utilized for this work exhibits the common harmonic and compositional characteristics as described by Walker in “The Gamut, Or Rudiments of Music,” found at the beginning of the hymnbook, which are summarized in Chapter Three. Most common is the practice of beginning and resolving the musical phrases on one- or two-note “concorde.” The opening antecedent phrase of “The Midnight Cry” begins on a concord of an octave in the first measure, arriving at a concord of a fifth in measure 4 (refer to Figure 1). The following consequent phrase begins on the concord of the third in measure 5, and resolves at the concord of the fifth in measure 8. Each succeeding phrase continues to begin and resolve on concords, all subsisting of two-note concords with the exception of the closing measure, which engages a three-note concord.

Also apparent in the extant hymn is the lack of traditional voice leadings that would be found in western European music of the early nineteenth century. Each line moves independently without regard to traditional rules of voice leading. There are no

written or inferred rules for creating and resolving harmonic tensions. Additionally, since the hymns are compiled from various sources and are not attributed to a singular composer, each is unique in harmonic construction.

## FORM AND MOTIVIC MATERIAL

In each movement of *Southern Harmony*, Grantham infuses settings of the hymn verses with his own originally composed material. For the first movement, Grantham sets the strophe of “The Midnight Cry” three times, complementing each setting with interludes of newly composed material (Example 5.1). While this hymn tune is originally set in the key of A, Grantham has set this first movement in A-flat to accommodate a more idiomatic key for wind instruments.

The opening movement is marked *Maestoso, sempre ben marcato*, the meter at *alla breve*, with the half-note indicated at 69 beats per minute. This tempo marking creates a sense of firmness and rigidity in pulse, which sets the characteristic spirit of the shaped-note hymn singing tradition. Adherence to the marked tempo is important not only to capture the essence of the shaped-note hymn character, but also due to technical considerations in the woodwinds throughout the movement.

Grantham’s first setting of the strophe is scored to capture the flavor of the original harmonies found in the hymnbook. While the opening antecedent is stated in the first two measures by unison brass, the following consequent is sounded in a brilliant, fully orchestrated statement utilizing the original voicings of the hymnbook setting (Example 5.2). The “b” and “c” material (m. 9-12 and m. 13 –16) of Grantham’s

### EXAMPLE 5.1

#### FORM SKETCH OF “SOUTHERN HARMONY” MOVEMENT I – THE MIDNIGHT CRY

Phrase structure of the original hymn: a – a – b – c

##### Verse 1

a            a                    b                    c                    Interlude (original material)  
m. 1 ----- 8/9 ----- 12/13 ----- 16/17 ----- 28

##### Verse 2

a            a                    b                    c                    Transition (Interlude motive)  
m. 29 ----- 36/37 ----- 40/41 ----- 44/45 ----- 48

##### Verse 3

Augmented a                    a                    b                    c  
m. 49 ----- 53/54 -- 55/56 ----- 59/60 ----- 63/64 ----- 67

##### Coda

Interlude motive  
m. 68 ----- 73 || **Fine**

opening verse then continues the dialog between original hymnbook voicings in the low brass choir and full wind orchestration.

Example 5.2: Opening strophe “a” material, “The Midnight Cry” (m. 1-8).

The voicing of thirds across octaves replicates the effect heard in an authentic shaped-note hymn singing. After establishing this characteristic sound of the hymnbook voicing in the opening verse, Grantham introduces an interlude consisting of newly composed material in measures 17 through 26. The opening strophe’s final A-flat chord continues to sound as the interlude begins. A passage of *sforzando* half-notes in the trumpet and saxophones reinforced by accented pitches in orchestra bells and piano, emphasizes the quality of perfect fifths that sound first on E-flat and A-flat, then moving to B-flat and D-flat above the interlude’s opening chord. These intervals divert the tonality away from the home key, and the *sforzando* tones are punctuated by brilliant flourishes in the woodwinds (Example 5.3). As the sustained tonality of A-flat gives way



Example 5.3: Interlude motive (m. 16-18).

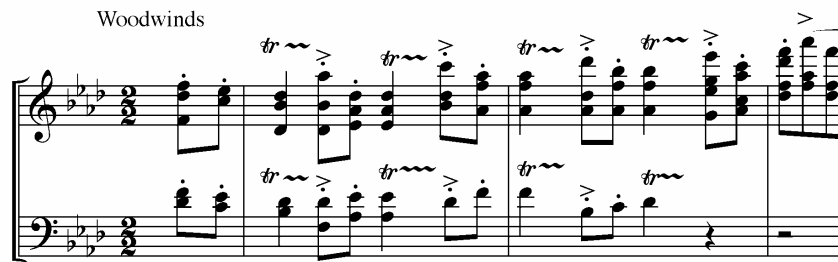
in measures 18 and 19, a new rhythmic motive evolves in the first and second trumpet lines. This figure becomes the primary rhythmic motive that is central to the interlude material throughout the movement (Example 5.4). Simultaneously, the *sforzando* half-note motive is voiced in thirds and gradually becomes rhythmically compacted to quarter notes, matched by the woodwind flourish motive.

Example 5.4: Central rhythmic motive of the interlude material (m. 18-19).

The interlude begins to wander from the tonality of A-flat in measure 21, where it briefly shifts to F minor. From here, it moves to D-flat in measure 23 where the primary rhythmic motive becomes prominent, stated in full woodwind instrumentation and now

highlighted with the first appearance of non-pitched percussion (Example 5.5). The tonal shift to D-flat sets an opportunity for plagal motion to A-flat, which initiates the setting for the second strophe of the hymn tune.

Example 5.5: Fully realized rhythmic motive scored for woodwinds (m. 22-25).



Grantham's setting of the second verse begins at measure 27 with the sounding of the perfect fifth of A-flat/E-flat, made even more transparent by the use of celesta, orchestra bells, vibraphone and flutes. The melodic material, beginning at measure 29, is orchestrated incorporating a double reed choir; a three-voice mostly homorhythmic group consisting of oboes and English horn accompanied by an eighth-note figure in the bassoon. At this point, Grantham abandons the voicings found in the original hymnbook, placing the melodic line primarily in the upper double reed voice and reshaping the bass voice of the hymn tune (Example 5.6). The second statement of "a" material at measure 33 continues the chiming of the A-flat/E-flat perfect fifth, but now the homorhythmic melodic material is voiced in clarinets, flutes and alto saxophone above the continuing eighth-note bassoon figure.

Example 5.6: Second strophe of “The Midnight Cry” scored for double reeds (m. 29-32).

This musical score excerpt shows the parts for Oboes, English Horn, and Bassoon. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 3/8. The Oboes part features a melodic line with eighth-note patterns and a final flourish. The English Horn and Bassoon parts provide harmonic support with sustained notes and rhythmic patterns.

At the arrival of the second strophe’s “b” section at measure 37, the melodic material returns to the oboes and English horn. Rhythmically, the eighth-note figure ends in the bassoon, but legato remnants continue in the second oboe and English horn voices. Now the double reed choir is joined by a defined harmonic presence in the flutes, clarinets and keyboards that accompanies the melodic material. These voicings grow in sustaining character and volume that lead to a full woodwind unison voicing of section “c” at measure 41. This statement is enhanced by layered sustained tones in the brass, which are reminiscent of the opening sforzando sounds of the first interlude (Example 5.7).

Example 5.7: Second strophe “c” material of “The Midnight Cry” (m. 41-44).

This musical score excerpt shows the parts for four brass instruments: Trumpets 1 & 2, Trumpets 3 & 4, Trombones 1 & 2, and Trombones 3 & 4. The key signature has three flats and the time signature is 3/8. The brass parts are characterized by sustained, layered tones, with some instruments playing whole notes and others providing harmonic support.

The simultaneous release of the second strophe with the sustained brass at measure 45, leads to a transition that recalls the primary rhythmic motive (refer to Example 5.4), stated now in full woodwind orchestration and enhanced with piano and tambourine. The rhythmic motive in the woodwinds arrives at sustained trills in measures 47 and 48, defining the interval of a fifth between E-flat and B-flat, with added tension created by the presence of a dissonant D-flat. These trills are sustained over a triumphant horn call that echoes its rhythmic diminution of measures 19 and 20 of the opening interlude (Example 5.8).

Example 5.8: Horn call transition to third strophe (m. 46-48).



This interlude leads to the setting of the final strophe, which begins on an anacrusis, and with the rhythm augmented to the half-note in the brass (Example 5.9). Here, Grantham does not use the traditional scoring of the hymn song for this setting, placing the melody in the upper voice. Releasing from their trills in measure 47 and 48,

Example 5.9: Third strophe beginning in rhythmic augmentation in the brass (m. 48-55).

The musical notation for Example 5.9 consists of three staves: Horns (top), Trumpets (middle), and Trombones (bottom). All staves are in 2/2 time, key of B-flat major (two flats). The Horns staff begins with a half rest, followed by a half note G2, a half note F2, a half note E2, a half note D2, a half note C2, a half note B1, and a half note A1. The Trumpets staff begins with a half rest, followed by a half note G2, a half note F2, a half note E2, a half note D2, a half note C2, a half note B1, and a half note A1. The Trombones staff begins with a half rest, followed by a half note G2, a half note F2, a half note E2, a half note D2, a half note C2, a half note B1, and a half note A1. The staves end with a double bar line.

the woodwinds embellish the augmented melody with a fully-orchestrated flourish of sixteenth-note passages scored in thirds, enhancing the modal flavor of the harmonies (Example 5.10).

Example 5.10: Woodwind flourish passage over rhythmically augmented final strophe (m. 49-53).

The augmentation of the melody ends abruptly along with the woodwind flourishes at measure 54, at which point Grantham snaps the feel back to its original rhythmic values, and returns to a scoring in the brass that is more closely related to the traditional hymn song voicing. This voicing is carried throughout the final strophe and embellished at the harmonic cadences of each phrase by complementary woodwind flourishes that recall both the sixteenth-note passages of the augmented strophe and the flourishes of the opening interlude.

The remainder of the final strophe continues in this fashion to its resolution in A-flat at measure 68 and 69. The cadence here is embellished by trills in the woodwinds

and emphasized by *sforzandi* in the percussion. This harmonic cadence releases to a brief four-measure coda, which gives the final word to the primary rhythmic motive in measure 70, stated in the woodwinds with a brief brass reinforcement. Harmonically, the coda finishes in a modal unison woodwind line that abruptly ends the movement in a fully-orchestrated pair of quarter-note A-flat chords, which resolve the woodwind dissonance and bring the opening movement to its close (Example 5.11). The voicing of the final chords matches the three-note concord found in the closing harmony of the original hymn.

Example 5.11: Final chord of third strophe and coda (m. 68-73).

The musical score for Example 5.11 consists of four staves. The top staff is for Upper Woodwinds (Upper WWs), the second for Lower Woodwinds (Low WWs), the third for Trumpets and Horns (Tpts., Hns.), and the bottom for Low Brass and Double Bass (Low Brass, Dbl. Bass). The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The music begins with a complex woodwind passage in measures 68-70, featuring many beamed sixteenth and thirty-second notes. In measure 71, the woodwinds play a modal unison line. In measure 72, the woodwinds play a pair of quarter-note A-flat chords. In measure 73, the woodwinds play a pair of quarter-note A-flat chords, which resolve the woodwind dissonance and bring the opening movement to its close. The brass parts provide reinforcement, with sustained chords and some melodic lines.

## CHAPTER 6

### ANALYSIS OF MOVEMENT II; “WONDROUS LOVE”

#### THE HYMN TUNE

Figure 2: “Wondrous Love,” from William Walker’s *The Southern Harmony and Musical Companion*, Revised Edition, 1854.

252 WONDROUS LOVE. 12, 9, 6, 6, 12, 9 Christopher.

What won-drous love is this, oh! my soul! oh! my soul! What won-drous love is this, oh! my soul! What won-drous love is this! That

caused the Lord of bliss, To bear the dread-ful curse for my soul, for my soul, To bear the dread-ful curse for my soul.

The second movement is based on the hymn tune “Wondrous Love,” which is found on page 252 of the 1854 edition of *The Southern Harmony*. The tune was written by James Christopher in 1840, with the lyrics taken from *Dupuy’s Hymns and Spiritual*

*Songs* of 1811.<sup>32</sup> The poetic meter of the hymn is known as “Particular Meter,” which is a meter containing its own unique syllabic scheme. It does not adhere to the format of ordinarily named poetic meters. In this case, the Particular Meter is 12, 9, 6, 6, 12, 9.

Musically, this hymn is constructed in a-b-c-a-b format (refer to Figure 2). Notably, the beginning and resolution of each phrase is at the “concord” of a fifth, with the exception of the octave concord found in measure 13 at the resolution of the “c” phrase. It contains no extra rhythmic motion; all the lines are homorhythmic, which lend a rather subdued and poignant character to the hymn. Also unique to this hymn is the presence of a fermata at the end of the antecedent of the “c” phrase, which emphasizes the central point of the text, “What won-drous love is this!” This creates a moment of textual and musical drama in the hymn, which Grantham distinctively highlights in the last strophe of his rendering.

#### FORM AND MOTIVIC MATERIAL

The most significant aspect of this movement is that it does not begin with the traditional tune from the hymnbook. Rather, Grantham begins with what he has characterized as a chorale prelude.<sup>33</sup> This Chorale Prelude is material that is newly composed by Grantham. It is not derived from the traditional hymn tune, but is composed to complement and interact with the extant material. Grantham composes two settings of the strophe surrounded by the Chorale Prelude (Example 6.1).

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<sup>32</sup> *The Sacred Harp*, 1991 ed. (Bremen, GA: Sacred Harp Publishing Co.), 159.

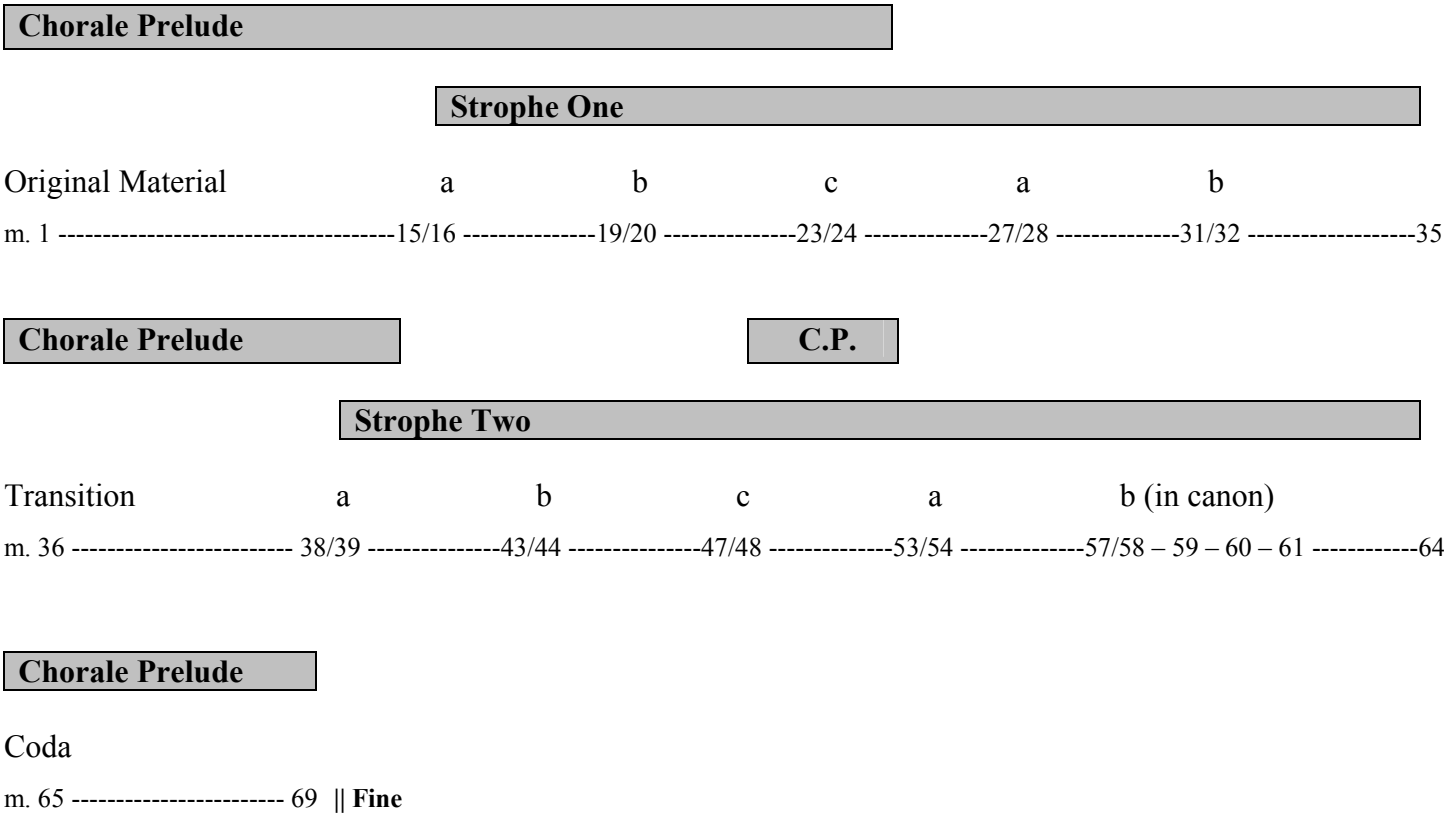
<sup>33</sup> Donald Grantham, interview by author, 11 December 2000, tape recording, University of Texas, Austin, TX.



**EXAMPLE 6.1**

**FORM SKETCH OF “SOUTHERN HARMONY” MOVEMENT II – WONDROUS LOVE**

**Phrase structure of the original hymn: a – b – c – a – b**



Marked at *Lento, cantabile ed espressivo*, Grantham superimposes two meters throughout this movement. The hymn tune, which begins in measure 16, is composed in *alla breve*, with the half-note equaling 42 beats per minute. However, the Chorale Prelude is composed in 6/4 time, with the dotted half-note written at the same pace as the hymn tune's half-note. The superimposed meters create a subtle rhythmic tension throughout the movement, and the overall smooth and lyric line of both the Chorale Prelude and Grantham's settings of the strophe are a distinct contrast to the rigid character of the first movement.

The central motive of the Chorale Prelude is carried first by a solo clarinet, which is sounded alone in the first measure, then complemented by two flute voices in the second measure (Example 6.2). This establishes a harmonic motion to A-flat in measure 3 and to C minor in measure 5. It is here that Grantham adds a second contrapuntal voice in the clarinet, while at the same time destabilizing the sense of concrete harmonic direction by arriving tonally at the interval of the perfect fifth between B-flat and F (Example 6.3).

Example 6.2: Opening statement of Chorale Prelude material (m. 1-3).

The musical score for Example 6.2 is written for Solo Clarinet and two Flutes (Fl. 1, 2) in 6/4 time. The key signature has three flats (B-flat, E-flat, A-flat). The Solo Clarinet part begins in measure 1 with a half-note G4, followed by quarter notes A4, B4, and C5. In measure 2, it plays a dotted half-note A-flat4. The two Flutes enter in measure 2 with a dotted half-note A-flat4. In measure 3, the Solo Clarinet plays a half-note B-flat4, and the Flutes play a dotted half-note F4. The score ends with a double bar line at the end of measure 3.

Example 6.3: The addition of third contrapuntal voice (m. 5-7).

The image shows a musical score for three staves: Flutes, Clarinet I, and Clarinet II. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. Measures 5-7 are shown. The Flute part has a melodic line with a long note in measure 5, a quarter note in measure 6, and a half note in measure 7. The Clarinet I part has a melodic line with a long note in measure 5, a quarter note in measure 6, and a half note in measure 7. The Clarinet II part has a melodic line with a long note in measure 5, a quarter note in measure 6, and a half note in measure 7. The Flute and Clarinet I parts are in a perfect fifth interval in measure 5, and this interval resolves in measure 7.

The use of harmonic cadence at the perfect fifth is also characteristic within the traditional hymn tune. Every cadence point in the traditional hymn tune resolves at a perfect interval. Thus, Grantham's resolution at the perfect fifth in the Chorale Prelude echoes the harmonic character of the hymn tune.

Additionally, tonality is unsettled through the use of suspensions in the flute voice in measures 6, 7, 8 and 9. Harmonic resolution seems to arrive temporarily in the second half of measure 9, again with a perfect interval of A-flat and D-flat. This resolution signals a second statement of the Chorale Prelude, now sounding in the second clarinet. Measure 10 introduces a new contrapuntal line in the third clarinet part not present in the opening Chorale Prelude. The melody of this second statement of the Chorale Prelude is passed from second clarinet back to the first clarinet in measure 11, now with a variation of the line (Example 6.4).

It is in measure 13 that there is a further and more distinct event in the second statement of the Chorale Prelude. Here Grantham creates less harmonic stability by ending the measure at the perfect fifth again, this time at C and G. The flute voices cease

Example 6.4: Second statement of the Chorale Prelude, incorporating a new contrapuntal line (m. 9-12).

Clar. 1

Clar. 2

Clar. 3

here, leaving a two-measure transition voiced only by two clarinets. The feeling is further destabilized by a displaced emphasis of the quarter-note at beats two and five in the upper clarinet voice (Example 6.5).

Example 6.5: Displaced emphasis of the quarter-note in upper voice (m. 13-16).

Clar. 1

Clar. 2

Clar. 3

The opening strophe of the traditional hymn tune begins at the end of this transition in measure 15. Voiced in a choir of bass clarinet, contrabass clarinet, double bass, and pairs of bassoons, euphoniums and tubas, the hymn tune is marked in *alla breve*

against the 6/4 compound feel of the continuing Chorale Prelude (Example 6.6).

Grantham scores the opening melody on top of a pedal point perfect fifth of C and G in the low winds, while continuing the two-part counterpoint of the Chorale Prelude motive in the three soprano clarinet parts. The result is a unique three-part counterpoint that creates a rhythmically unsettled feel against the compound meter of the Chorale Prelude.

Example 6.6: Entrance of traditional hymn tune, “Wondrous Love” (m. 15-19).

The image shows a musical score for measures 15-19 of the hymn tune "Wondrous Love". The score is written for four parts: Clarinet I, Clarinet II, Euphonium, and Tuba/Double Bass. The key signature is B-flat major (two flats). The time signature is 6/4. The Clarinet I and II parts play a melody in the soprano register, while the Euphonium and Tuba/Double Bass parts play a pedal point in the bass register. The Tuba/Double Bass part consists of a series of chords, each containing a perfect fifth of C and G. The Euphonium part plays a series of notes, mostly half notes and quarter notes, in the bass register. The Clarinet I and II parts play a melody in the soprano register, consisting of eighth and quarter notes. The score is written on four staves, with the Clarinet I and II parts on the top two staves and the Euphonium and Tuba/Double Bass parts on the bottom two staves. The staves are connected by a brace on the left side.

At measure 20, the pedal point in the low winds evolves into a supportive moving harmonic function. This coincides with the “b” material of the hymn tune. At this point, the contrapuntal character of the clarinet voices in the Chorale Prelude becomes homorhythmic and is combined with flutes, now in an ascending motion. The harmonic cadences of both the hymn tune and the Chorale Prelude arrive again at the open fifth of C and G in measure 23.

In the original hymn tune, the antecedent of the “c” phrase cadences on a fermata, emphasizing the text, “What won-drous love is this!” In the setting of the first strophe,

Grantham does not incorporate a fermata at this point, but subtly creates a change of rhythmic texture in measure 25 by ending the compound motion of the Chorale Prelude line. Taking its place is a solo oboe line, which is set in *alla breve* as a countermelody to the hymn tune, still scored in the nine-voice low wind choir. Although it is set in simple meter, this line does serve as a continuation of the Chorale Prelude.

The resolution of the first strophe arrives at a unison C in measure 34. Here, a moment of quartal harmony appears on the second half of the measure as the Chorale Prelude returns to its original 6/4 meter and reaffirms the traditional harmony of the hymn tune. The next chord briefly establishes an extended C minor chord, built from the continuing C sounding from the end of the first strophe. The Chorale Prelude motive here is used as a five-measure transition into the second strophe setting.

Grantham very deftly facilitates a modulation to F minor for the setting of the second strophe. He begins the melody on a unison C, voiced in the trombones, at measure 39. However, in measure 40 he alters the melodic line down one step at the first quarter-note of count 2, harmonizing it on an F minor chord, which also aligns harmonically with the overlapping Chorale Prelude motive (Example 6.7). The modulation is quickly confirmed in measure 41 as the fully realized five-voice trombone/tuba choir arrives at D-flat, again aligned with the conclusion of the Chorale Prelude motive.

In the “b” section of this second strophe, Grantham drops the tuba from the brass choir voicing and scores in its place a pedal point A-flat in the horns, which is sustained against the moving melodic thirds in the trombones. In measure 46, the moving thirds

Example 6.7: Beginning of second strophe and modulation to D-flat (m. 39-43).

Example 6.7 shows the beginning of the second strophe and modulation to D-flat (m. 39-43). The score is for three brass instruments: Tbn. 1,2; Tbn. 3,4; and Tuba. The key signature is D-flat major (three flats). The time signature is common time (C). The music features a series of ascending and descending eighth and quarter notes, with a final measure showing a sustained chord.

resolve to a traditional hymn tune voicing of the perfect fifth at E-flat and B-flat. This resolution is rhythmically enhanced and harmonically reinforces the E-flat/B-flat relationship with an ascending fanfare-like motive rising through the brass (Example 6.8).

Example 6.8 and 6.9: Brass fanfare and the sustaining chord emulating the fermata of the hymn tune (m. 46-50).

Example 6.8 and 6.9 show the brass fanfare and the sustaining chord emulating the fermata of the hymn tune (m. 46-50). The score is for three brass instruments: Tbn. 1,2; Tbn. 3,4; and Tuba. The key signature is D-flat major (three flats). The time signature is common time (C). The music features a series of ascending and descending eighth and quarter notes, with a final measure showing a sustained chord. The tempo markings *rit.* and *meno mosso* are present. The dynamic markings *f* and *ff* are also present.

This rising brass motive smoothly evolves into the “c” section of the strophe, and sets the stage for the most dramatic moment in the movement, if not in the entire work. Grantham engages a *ritardando* and *crescendo* in measure 48, which leads to an explosive harmonic arrival at G-flat major in measure 49. This moment in the work corresponds with the fermata found at the peak of the “c” section antecedent in the hymn tune, which are the words “What won-drous love is this!” (Example 6.9). Grantham, while not utilizing a fermata here, does extend the length of the chord by two counts. At this point, Grantham restores a Chorale Prelude motive fully scored for woodwinds, and creates further harmonic tension through a suspension in the horn voice, which resolves from the ninth to the octave to the major seventh and returning to the octave.

Grantham maintains the dynamic tension through the consequent of this statement of “c,” and develops a strong rhythmic alignment in measure 51 as he resolves the compound meter of the Chorale Prelude motive to *alla breve*, voicing the woodwinds in melodic position with the horns and trumpets. Additionally, Grantham emphasizes the drama of this consequent by incorporating a *ritardando* with the rhythmic alignment in measure 51 and a fermata voicing every wind part at *fortissimo* at the harmonic cadence in E-flat at measure 52.

The following “a” section of this strophe continues with the contrast of a four-voice double reed choir indicated at *mezzo-piano*. The pristine setting of “a” here sets the mood for Grantham’s treatment of the closing material: an extended canonic treatment of the final “b” section beginning in measure 57 (Example 6.10). The closing motive is first presented in F minor by the English horn and alto saxophone, then one measure later in F



minor in the flutes and soprano saxophone, one measure later at B-flat minor in an oboe, clarinet and tenor saxophone, in measure 60 by bass clarinet, bassoon and baritone

Example 6.10: Final contrapuntal statement of “c” (m. 57-65).

Fl., Ob. 1, Sop. Sax

Ob. 2, Cl. 3, Ten. Sax

E.H., Alto Sax

Bsn., Bs. Cl., Bar. Sax

C.B.Cl., Cnt. Bsn., Tuba, Dbl. Bass

saxophone, then finally in A-flat minor by contrabassoon, tuba and double bass. The harmony arrives at an A-flat chord containing a dissonant E-natural and C-flat. In measure 65, the E-natural resolves to F and the C-flat resolves to B-flat, bringing the movement to its final destination of B-flat minor. It is here that Grantham makes a final reminiscing statement of the Chorale Prelude, stated first in the original voice of first clarinet, then echoed in measure 66 in second clarinet. The closing clarinet voices also carry a final rhythmic pull of simple against compound time in measure 66 before the flutes and horns finally secure the harmony to B-flat minor in the closing two measures (Example 6.11).

Example 6.11: Closing motive of the Chorale Prelude (m. 65-68).

The musical score is for a four-part setting in 3/2 time, featuring Clarinet 1 Solo, Clarinet 2 Solo, Woodwinds (WWs), and Brass. The key signature has three flats (B-flat, E-flat, A-flat). The score spans four measures. In the first measure, Clarinet 1 has a solo line starting with a quarter rest, followed by eighth notes G4, A4, B4, and C5. Clarinet 2 has a whole rest. The woodwinds and brass play a sustained chord of B-flat4, E-flat5, and A-flat5. In the second measure, Clarinet 1 continues with eighth notes D5, C5, B4, and A4. Clarinet 2 enters with a quarter rest, followed by eighth notes G4, A4, B4, and C5. The woodwinds and brass continue the sustained chord. In the third measure, Clarinet 1 has a half note G4. Clarinet 2 has a half note G4. The woodwinds and brass continue the sustained chord. In the fourth measure, Clarinet 1 has a half note G4. Clarinet 2 has a half note G4. The woodwinds and brass continue the sustained chord. The score concludes with a double bar line.

CHAPTER 7

ANALYSIS OF MOVEMENT III; “EXHILARATION”

THE HYMN TUNE

Figure 3: “Exhilaration,” from William Walker’s *The Southern Harmony and Musical Companion*, Revised Edition, 1854.

54 EXHILARATION. L. M. Dr. T. W. Carter.

Chorus.

Oh! may I wor- thy prove to see The ad-ant in full pros-per- i- ty: Then my trou- bles will be o- ver. } I ner- er shall for- get the day when  
To see the bride, the glit- tering bride, Close seated by her Sav- iour's side: Then my trou- bles will be o- ver. }

Jesus wash'd my sins a- way: And then my trou- bles will be o- ver, Will be o- ver, Will be o- ver, And re- joic- ing, And then my trou- bles will be o- ver.

The third movement is based on the hymn tune “Exhilaration,” which is found on page 54 of the 1854 edition of *The Southern Harmony*. The hymn is attributed to Dr.

Thomas W. Carter, written in 1844. It is written in Long Meter, which is a quatrain of eight syllables and indicated by the abbreviation “L.M.” next to the title (Figure 3).

Musically, this hymn is constructed in a-b-c format (refer to Figure 3). It is more rhythmically involved than “Wondrous Love,” engaging more eighth-note activity and passing tones in the treble and bass lines. Again, the beginning and resolution of phrases resound on “concorde,” all of them at the interval of the fifth. Concorde of the third are utilized mainly on eighth-note passing tones as in measure 1 and measure 6.

The lively motion of the hymn is a distinct contrast to the poignant character of “Wondrous Love.” “Exhilaration” has a dance-like essence that evokes the spirit of a revival camp meeting of the hymnbook’s era.

#### FORM AND MOTIVIC MATERIAL

The traditional hymn setting in the hymn book is in F. Grantham sets this movement in G, and marks it “Very crisp,” indicating the *alla breve* half-note at 84 beats per minute. It is scored for all woodwinds and horns, while the remaining brass, double bass and timpani fulfill the rhythmic role of “hand clappers.” The “hand clappers” do more than provide a rhythmic base for the movement; they also create an atmosphere that replicates the excitement and enthusiasm of an old-time traditional church revival meeting, inferring a sense of spontaneous dancing and whirling.<sup>34</sup>

In this movement, Grantham sets the strophe of “Exhilaration” twice, and between the two settings places what he labels as a “Free Variation” of newly composed

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<sup>34</sup> Donald Grantham, interview by author, 11 December 2000, tape recording, The University of Texas at Austin, Austin, TX.

## EXAMPLE 7.1

### FORM SKETCH OF “SOUTHERN HARMONY” MOVEMENT III – EXHILARATION

Phrase structure of the original hymn: a – b – c

#### Strophe One

“Hand Clappers” Rhythm                      a                      c                      Interlude (original material)    b                      c  
m. 1 -----2/3 -----8/9 -----12/13 -----16/17 -----20/21 -----24/25 -----28

#### Free Variation

43                      Single Reeds                      Oboes                      Piccolo/Keyboards                      Full Woodwinds  
m. 29 ----- 32/33 -----36/37 -----40/41 -----47

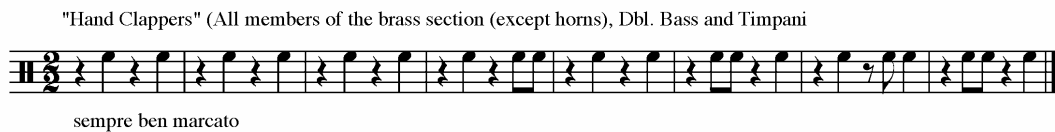
#### Strophe Two

a (5-part counterpoint)    b                      c  
m. 48 -----55/56 -----59/60 -----63 || **Fine**

material.<sup>35</sup> However, in the first strophe setting, he does not adhere strictly to the phrase structure of the traditional hymn (Example 7.1), incorporating a structure of a-c-b-c and interjecting an interlude of newly composed material between the first phrases of “c” and “b.”

The opening two measures of “Exhilaration” begin with the “hand clappers” keeping time on the anacrusis of each beat with crisply executed quarter notes marked in the score as *sempre ben marcato*. This rhythm is kept simple in the opening statement, using only occasional variations of the anacrusic pattern in the quarter notes (Example 7.2). While the “hand clappers” create rhythmic energy, the opening melody is voiced

Example 7.2: The opening “Hand Clappers” motive (m. 1-8).



across three octaves in the woodwinds. An interesting facet to the opening melodic material is Grantham’s choice of articulation in measure 4, which enhances the natural emphasis of the text, “Oh! may I wor-thy prove to see The saints in full pros-per-i-ty.” The use of the slur between the second and third quarter-notes in measure 4 parallel the words “prove to see,” which causes the articulation to mimic the naturally sung feeling of the words (Example 7.3).

<sup>35</sup> Ibid.

Example 7.3: Opening phrase of “Exhilaration” (m. 2-6).



In the opening strophe however, Grantham alters the original phrase structure in the movement. After stating the “a” motive of the hymn tune, Grantham follows with a statement of “c,” which does not follow the form of the traditional hymn tune (refer to Example 7.1 and Figure 3).

In the opening “a” motive, the clarinets have maintained a rather supportive function, adding color mostly at downbeats. The scarcity of the clarinet color in the “a” section of this strophe prepares for the following “c” motive presented in octaves by soprano and bass clarinet voices. The first notion of harmony is also presented here with a rhythmical pedal point G in the flute, oboe and bassoon. The consequent of the phrase rejoins the flute, piccolo, clarinet and double reed voices in a unison closing of the melody.

It is here at measure 13 that Grantham introduces an interlude of original material that is based on the opening rhythmic motive of four eighth-notes beginning on the anacrusis and leading to a quarter-note (Example 7.4). The first four measures of this interlude is built on a lively rhythmic motive beginning in the clarinets, alto saxophone and tenor saxophone, adding layers of woodwind voices and building contrapuntally and dynamically to its arrival in measure 16. Here the “hand clappers,” who have been silent

for the beginning of the interlude, rejoin the group, now emphasizing the downbeat of each measure. The woodwind counterpoint continues for two measures until it converges to a homorhythmic eighth-note passage that follows a pentatonic pattern in a three-voice harmony.

Example 7.4: Interlude motive (m. 12-16).

Fl., Eb Clar., E.H. (8vb)

Obs.

Clar. 1, Sop. Sax

Clar. 2, Alto Sax

Clar. 3, Ten. Sax

This passage descends for one measure, then ascends seamlessly for another measure into the “b” section of the first strophe at measure 21. Briefly tonicized here in C, the melody is fully harmonized and orchestrated in the upper woodwinds, and Grantham gives the bass woodwinds a line that is more traditionally functional. At the same time, the “hand clappers” divide into two parts, which rhythmically enhances the



cruces/anacruses of the bass line. This “b” section creates tonal motion to G in measure 24, which is voiced on the open fifth of G and D.

At measure 25, the horns appear for the first time in this movement to present this strophe’s final “c” material. They are voiced separately and carry the melody in unison. The full woodwind choir now takes on the original rhythmic role of the “hand clappers,” and Grantham harmonizes the punctuations with traditional western European harmonies throughout the four-measure passage until it arrives at the final cadence, where he restores the open fifth on G and D at its conclusion (Example 7.5).

Example 7.5: Horn statement of “c” (m. 24-28).

The musical score for Example 7.5 is written for three parts: Horn, Upper Woodwinds (Flute 8va), and Low Woodwinds. The key signature is one sharp (F#) and the time signature is 2/2. The Horn part begins in measure 24 with a rest, then enters in measure 25 with a melodic line. The woodwinds enter in measure 25 with chords and rhythmic patterns. The score concludes in measure 28 with a final cadence.

Following this extended and rearranged opening verse, Grantham has composed an eighteen-measure passage that he refers to as a “free variation.”<sup>36</sup> The first four measures of the variation are built over a G pedal point in the lower saxophones that resolve to D in measure 32. The melodic material consists of a patterned eighth-note passage based on a G pentatonic scale carried in the three soprano clarinet and the bass clarinet parts, reinforced in measures 30 and 32 in the alto and soprano saxophone voices

<sup>36</sup> Ibid.

(Example 7.6). This continuous eighth-note motion is similar to the rhythmic motion of the hymn tune's "b" material. Oboes continue the eighth-note melodic material in unison in the second part of this variation, accompanied by the single reed choir in a traditional harmonic progression (Example 7.7). Rhythmically, this background echoes a motive similar to the "hand clappers," who remain silent in this "free variation."

Example 7.6: Opening motive of the "free variation" (m. 28-32).

Example 7.7: Second motive of the "free variation" (m. 32-36).

The eighth-note oboe melody of measures 33 through 36 is passed to solo piccolo at measure 37. Here the voicing of the accompaniment shifts from the single reeds to vibraphone, orchestra bells and celesta enhanced by a triangle. While the piccolo melody maintains the character of G pentatonic, the accompaniment takes on a new rhythm which is more connective and moves harmonically in parallel motion between G major and the open fifth of D and A (Example 7.8). The final section of the “free variation” finds the melodic eighth-note line continued in the flutes and E-flat clarinet,

Example 7.8: “Free variation,” piccolo and keyboard motive (m. 37-40).

The musical score for measures 37-40 is presented in three systems. The first system features a Piccolo Solo in the treble clef, playing a melodic line of eighth notes in G major. The second system includes Vibraphone and Orchestra Bells, playing a harmonic accompaniment of chords in G major and D major. The Triangle plays a staccato eighth-note pattern. The third system features the Celeste, also playing a staccato eighth-note pattern. The score is in 3/4 time and G major.

and superimposed over a brief, two-measure return of the variation’s opening clarinet motive. The second measure of this return maintains the rhythmic character, but begins to set the tonality of C major, which prepares for the variation’s final harmonic cadence. This occurs in the last two measures of the variation, where the woodwinds in a flourish of overlapping fragmented counterpoint move through C major in measure 45 and then resolve in homorhythmic eighth-notes to G major (ending on the fifth) in measure 46.

This resolution is emphasized by an abrupt silence occurring on a fermata at the end of measure 46 (Example 7.9). This silence sets the atmosphere for the second strophe to begin. The silence is broken by the return of the original “hand clappers” motive from the beginning of the movement.

Example 7.9: Closing motive of the “free variation” (m. 45-46).

The musical score for Example 7.9 consists of four staves. The top staff is for Flute 1,2, Pic. and the second staff is for Ob. 1,2. The third staff is for Cl., Sop. Sax, and Alto Sax. The bottom staff is for E.H., Bsn., Ten. Sax, and Alto Sax. The music is in 2/2 time with a key signature of one sharp (F#). The score shows a closing motive with various articulations like accents and slurs, ending with a fermata in measure 46.

Presented in the original order of the traditional hymn tune (a-b-c), this final strophe begins with three-part counterpoint (Example 7.10). The first line is the entrance of the melody at measure 47 by the low woodwinds. The second point is an entrance one count later by piccolo, flutes, E-flat and first clarinet, and soprano saxophone which, through its contrary motion, resembles an inversion of the melody. The third point, occurring one count later again, is a further entrance of the melody, now stated by oboes, English horn, soprano clarinets and alto saxophone.

Example 7.10: Contrapuntal beginning of second strophe of “Exhilaration” (m. 47-49).

The musical score for measures 47-49 of "Exhilaration" is presented in three staves. The top staff is for Piccolo, Flutes, E-flat Clarinet, and Clarinet 1, with a key signature of one sharp (F#) and a 3/2 time signature. It features a melodic line starting in measure 48 with a forte dynamic and a flutist's octave extension (Fl. 1 8va) in measure 49. The middle staff is for Oboe, English Horn, Clarinet 2 and 3, and Alto Saxophone, showing a similar melodic line. The bottom staff is for Bassoon, Bass Clarinet, Tenor Saxophone, and Baritone Saxophone, providing a harmonic foundation with a strong unison in measure 49. The score includes various musical notations such as beams, slurs, and dynamic markings.

The entire “a” material is stated with its contrapuntal extensions, and converges with a homorhythmic eight-note pattern on G pentatonic in measures 54 and 55. This leads to a reprise of the “b” material, now in the correct formal position for this strophe, and voiced in the same fashion as in the first verse. The final presentation of the “c” material is again voiced strongly as a unison in the horns, and embellished by a brilliant double-time flourish line in the flutes and piccolo (Example 7.11). The harmonies in the woodwinds at measures 60 through 62 match the corresponding harmonies found in the first strophe at measures 25 through 27. However, Grantham ends the movement in measure 63 on a fully-voiced G major chord, bringing it to a close with a more definitive harmonic quality.

Example 7.11: Final strophe's “c” statement with flute and piccolo flourish  
(m. 59-63).

The musical score for Example 7.11, measures 59-63, is presented in a system of five staves. The key signature is one sharp (F#) and the time signature is 2/2. The staves are labeled as follows:

- Pic., Fl. 1,2**: Piccolo and Flute 1 & 2. This staff features a complex flourish in measures 59-63, starting with a sixteenth-note run and ending with a triplet.
- Pic. 8va**: Piccolo 8va. This staff has a single note in measure 59 and rests in measures 60-63.
- Horn**: Horn. This staff has a melodic line in measures 59-63, starting with a half note and followed by eighth notes.
- Upper WWs**: Upper Woodwinds. This staff has a harmonic line in measures 59-63, consisting of chords and single notes.
- Low WWs**: Low Woodwinds. This staff has a harmonic line in measures 59-63, consisting of chords and single notes.

## CHAPTER 8

### ANALYSIS OF MOVEMENT IV; “THE SOLDIER’S RETURN”

#### THE HYMN TUNES: “THE SOLDIER’S RETURN”

The final movement of the work incorporates two of the hymn tunes from Walker’s *The Southern Harmony*. “The Soldier’s Return,” for which the movement is named, is found on page 36 of the 1854 edition of *The Southern Harmony* (Figure 4). Its poetic meter is 8, 7, which is also referred to as Psalm Meter.

Figure 4: “The Soldier’s Return,” from William Walker’s *Southern Harmony and Musical Companion*, Revised Edition, 1854.

36 THE SOLDIER'S RETURN. 9. 7.

1 Bright scenes of glory strike my sense, And all my pas-sions cap-ture; I live in pleasures deep and full, In  
E-ternal beauties round me shine, In-fusing warm-est rap-ture.

swell-ing waves of glo-ry I feel my Saviour in my soul, And groan to tell my sto-ry

The lineage of this hymn tune has been traced to old fiddle tunes of Scotch or Irish origin by George Pullen Jackson. It is borrowed from Robert Burns' collection, "When the Wild War's Deadly Blast," which was popular in Britain in the seventeenth century.<sup>37</sup> The tune is marked with dotted rhythmic figures that do recall a Celtic flavor. Once again, the musical language of the hymn has phrases beginning and resolving on "concord" of octaves and fifths. Also notable in this hymn is constant contrary motion between the treble and tenor lines.

#### THE HYMN TUNES: "THORNY DESERT"

Figure 5: "Thorny Desert," from William Walker's *Southern Harmony and Musical Companion*, Revised Edition, 1854.

THORNY DESERT. 8, 7 Wm. Walker. Dover Sel. p. 127 83

Dark and thorny is the desert, Through which pilgrims make their way; } Fiends, loud howling through the desert, And the fiery darts of Satan  
But beyond this vale of sorrows Lie the fields of endless day. } Make them tremble as they go;

2 O, young soldiers, are you weary  
Of the troubles of the way?  
Does your strength begin to fail you,  
And your vigour to decay?  
Jesus, Jesus, will go with you;  
He will lead you to his throne;  
He who dyed his garments for you,  
And the wine-press trod alone.

3 He whose thunder shakes creation,  
He who bids the planets roll;  
He who rides upon the tempest,  
And whose sceptre sways the whole.  
Round him are ten thousand angels,  
Ready to obey command;  
They are always hovering round you,  
Till you reach the heavenly land.

4 There, on flowery hills of pleasure,  
In the fields of endless rest,  
Love, and joy, and peace shall ever  
Reign and triumph in your breast.  
Who can paint those scenes of glory,  
Where the ransom'd dwell on high?  
Where the golden harps for ever  
Sound redemption through the sky?

5 Millions there of flaming seraphs  
Fly across the heavenly plain;  
There they sing immortal praises—  
Glory! glory! is their strain:  
But methinks a sweeter concert  
Makes the heavenly arches ring,  
And a song is heard in Zion  
Which the angels cannot sing.

6 See the heavenly host, in rapture,  
Gaze upon this shining band;  
Wandering at their costly garments,  
And the laurels in their hand!  
There, upon the golden pavement,  
See the ransom'd march along,  
While the splendid courts of glory  
Sweetly echo to their song.

7 O their crowns, how bright they sparkle!  
Such as monarchs never wear;  
They are gone to heav'nly pastures—  
Jesus is their Shepherd there.  
Hail, ye happy, happy spirits!  
Welcome to the blissful plain!—  
Glory, honour, and salvation!  
Reign, sweet Shepherd, ever reign

<sup>37</sup> Jackson, *White Spirituals in the Southern Uplands*, 164.



In the movement, Grantham couples this hymn with “Thorny Desert,” which is originally written by Walker and found on page 83 of the 1854 edition of *The Southern Harmony* (Figure 5). As with “The Soldier’s Return,” the hymn is constructed in Psalm Meter. Of the five hymns Grantham uses in the work, it is the only one written in a rhythmic meter of 6/8. The musical phrase of the hymn is structured “a–b–c.” Harmonically, each phrase begins on a concord of a fifth, and notably the “a” and “c” phrases resolve to concords of the third. It has been only in “The Midnight Cry” that resolutions to the third have been realized in this group of hymn tunes.

#### FORM AND MOTIVIC MATERIAL

Grantham sets the two hymn tunes within the movement as sections of what he labels as a “modified rondo” (Example 8.1). After a brief introduction that carries a quote of the opening phrase to “The Soldier’s Return,” the hymn tunes in their entirety are positioned as the “B” and “C” material of the rondo form between episodes of “A” material, which is Grantham’s original composition.

The use of an introduction is unique to this movement, as all of the other movements have commenced immediately with thematic material. This introduction is metered in *alla breve* and marked *Tranquillo, rubato*, with the half-note at 60 beats per minute. It begins on the anacrusis of a quarter-note triplet figure, opening on a unison A-flat and unfolding in contrary motion to a sustained five-voice harmony consisting of an inverted E-flat triad under an open fifth of D-flat and A-flat. (Example 8.2). This opening motive is voiced in a partial woodwind choir of tenor and alto saxophones, bass

EXAMPLE 8.1

FORM SKETCH, “SOUTHERN HARMONY” MOVEMENT IV – THE SOLDIER’S RETURN

Phrase structure of the original hymn “The Soldier’s Return”: a – b – c

Phrase structure of the original hymn “Thorny Desert”: a – b – c

Introduction

Section A – Original Material

Trumpet quote “Soldier’s Return” Perc. Interlude Motive Xa Xb Xc Trans. Motive Y – Timp/Brass Transition (Xc variant)

m. 1 -----10/11----- 15/16 -----28/29-----38/39-----56/57-----63/64 ----- 77/78 -----93----- 98

Section B – “Thorny Desert

“a” Tpt. Fanfare “b” (Brass) “c” (Low Brass and Woodwinds)

m. 99 ----- 106/107 ----- 109/110 ----- 118/119 ----- 127

Section A (Original Material)

Section C – “The Soldier’s Return”

Motive Y – Timp/Brass Xa Xb Xa Xc Trans. “a” Tpt. Fanfare “b” “c”

m. 128 ----- 160/161-----173/174----178/179----183/184----202/203-----211/212-----223/224-----227/228-----241/242-----254

Coda (A Material)

Opening Gesture Xc Motive Y/Xc Closing Y Motive Xc

m. 255 -----265/266-----272/273-----279/280-----297/298-----303 || **Fine**

Example 8.2: Introductory motive (m. 1-2).



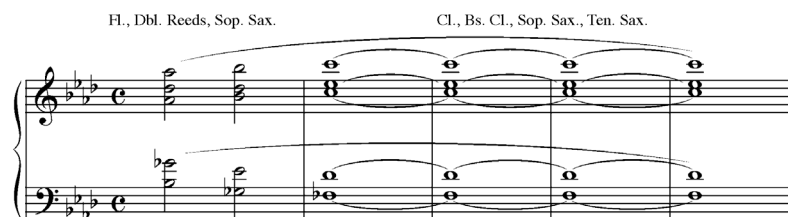
clarinet, and soprano clarinet with the brief color of oboes doubling the top clarinet through its ascending scale, then disappearing after its resolution to A-flat. This harmonic texture sets the background for the trumpet introduction of the opening antecedent phrase of the hymn tune, “The Soldier’s Return” (Example 8.3).

Example 8.3: Opening trumpet quote of “The Soldier’s Return” (m. 3-6).



This antecedent is interrupted as the opening woodwind choir gives way to a second woodwind choir consisting of double reeds, flutes and soprano saxophone in measure 6. The interjection of this choir creates a sense of resolution to A-flat major, but the tonality is unsettled with the added dissonance of a D-flat and F-flat (Example 8.4). This

Example 8.4: Woodwind voices measure 6-10.



sustained tonality returns in measure 7 and is continued by the timbre of the opening woodwind choir in measure 8.

It is here that the trumpet solo voice returns to complete the consequent of the hymn tune's opening phrase, and the harmony trumpet voices build an A-flat major triad reinforcement over the woodwind choir. The consequent of the phrase engages a *molto ritardando* in measures 9 and 10, then the harmonies resolve abruptly to an E-flat minor triad with an added A-flat and D-flat at measure 11. This resolution, which signals the start of the "A" material, occurs to a staccato eighth-note and is marked by a meter change to 6/8 and a tempo change to *Vivace*, with the dotted quarter-note marked at an animated 138 beats per minute.

A brief, five-measure snare drum solo punctuated by two isolated brass chords sets a martial mood for the body of the "A" material of the rondo, which begins at measure 16. Grantham's originally-composed material is comprised of two sections. The first consists of three rhythmically related motives labeled in this document as "Xa," "Xb" and "Xc" in the forthcoming Examples 8.5, 8.6 and 8.7. The second part of Grantham's "A" material, labeled as "Y," is a contrasting conversational passage incorporating a martial eighth-note timpani line answered by bold accented chords in the brass, which will be illustrated in Examples 8.10 and 8.11.

The "X" material begins with a diatonic eighth-note triplet figure incorporating a modal character and a distinct rhythmic component in its second measure (Example 8.5). Carried in the clarinet voices, this first statement of "Xa" continues for 9 measures, arriving at sustained trills on G-flat and the minor third above in measure 24. Underneath

Example 8.5: First “Xa” motive (m. 16-19).

Bb Clarinets

Bsn., Bs. Clar.

*sfz*

these trills, the “Xa” motive is answered and brought to a close by a descending bassoon and double bass statement that echoes the “Xa” rhythmic motive, and returns the tonality to A-flat in measure 28 (Example 8.6).

Example 8.6: Closing motive of the first “Xa” motive (m.25-28).

Here Grantham introduces the second motive of the rondo’s “A” material (“Xb”). Presented in the flutes and celesta, and reinforced by open fifths of A-flat and E-flat in the vibraphone, this motive is a rising six-note pattern beginning in an A-flat minor mode (Example 8.7). The line continues its rise for six measures, where it is overlapped in

Example 8.7: First statement of the “Xb” motive (m. 29-32).

Flutes

Piccolo 8va

Vibraphone

measure 34 by the return of a segment of “Xa” now in the soprano clarinets and emphasizing the rhythmic motive. This five-measure return of “Xa” serves as a transition into the third section of the rondo’s “A” material, labeled here as “Xc.”

The “Xc” motive begins in an A-flat mixolydian mode, and is characterized by a more arpeggiated eighth-note construction. The smooth clarinet lines that begin the motive are contrasted by staccato eighth-note passages in contrary motion in the bassoon and saxophones (Example 8.8).

Example 8.8: First statement of the “Xc” motive (m. 39-43).

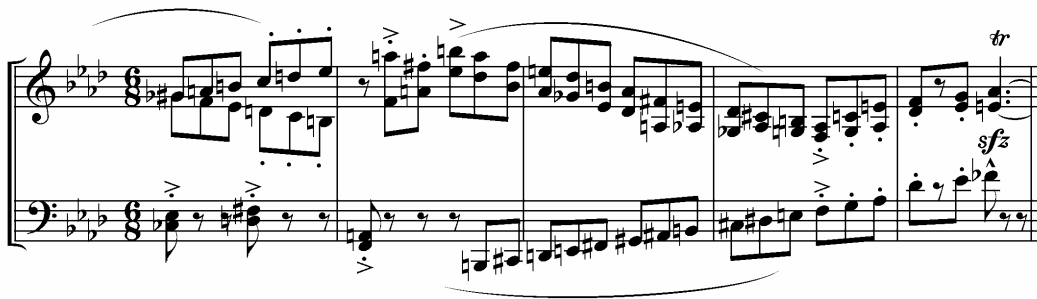
The musical score for Example 8.8 consists of three staves. The top staff is for Clarinets, the middle for Sop. Sax, Alto Sax, and the bottom for Bsn. 1, Ten. Sax. The key signature is A-flat major (three flats) and the time signature is 8/8. The Clarinets part begins with a melodic line of arpeggiated eighth notes. The Saxophone and Bassoon parts begin with staccato eighth-note passages in contrary motion. The score spans five measures, with a repeat sign at the end of the fifth measure.

Grantham manipulates the “Xc” motive through a number of transformations; first through a brief passage in D at measure 43, which he unwinds through diminished arpeggios to an immediate recurrence of “Xc.” However, this statement at measure 49 begins a step lower for two measures before returning to its original tonality in measure 51. Grantham then channels the motive through a four-measure diminished passage that continues the melodic texture of “Xc.” This begins the preparation for the closing section of the “X” material. The diminished passage spins out through octatonic scales in

contrary motion in measure 56, and is completed in measure 57 through the bass voices arriving on an F and A-natural (refer to Example 8.9).

This leads directly to the closing section of “X.” Grantham takes the brief arrival at F and immediately redirects the harmony through a three-measure passage of woodwind lines in contrary motion on an A pentatonic tonality. This flourish of pentatonic sound resolves harmonically at E major and its arrival is emphasized by the rhythmic motive of “Xa” at measure 60 (Example 8.9). The final four measures of the transition bring this opening “X” material to a close at a D-flat at the end of measure 63.

Example 8.9: Contrary octatonic motion leading to pentatonic closing section of “X” (m. 56-60).



While the “X” material closes on D-flat, the harmonic motion in the next measure, signaling the beginning of the “Y” material, opens in a timpani solo that is distinctly in B-flat minor, defining the tonality of this section (Example 8.10). This begins a conversation between solo timpani and winds that characterizes the “Y” material. The winds’ answer to the timpani consists of four bold brass chords punctuated by woodwind flourishes, which continue to reiterate B-flat minor (Example 8.11).

Examples 8.10 and 8.11: First statement of “Y” motive in timpani and brass (m. 64-68).

Following two phrases that continue in B-flat minor, Grantham initiates an extended brass phrase that begins the closing material of this “Y” motive. Two elements are used to divert the harmony from B-flat minor. The first is when the brass choir arrives at B-flat major in measure 73, which signals the break from B-flat minor. Simultaneously, this brass chord is set above an E-natural in the tuba and euphonium that begins a three-measure rising octatonic passage (Example 8.12). The second element is

Example 8.12: Octatonic bass line arriving at A (m. 73-76).

found in measure 74, where the woodwinds return to a passage that recalls the rhythmic texture of the “X” motives. The ascending eighth-note passages are built on an F aeolian scale, then seamlessly shift to F-sharp mixolydian as they continue their ascent (Example 8.13). The brass body of this closing material briefly arrives at A major with an added



This point marks the close of the rondo's "A" material and the beginning of a twenty-one measure transition leading to "B." It begins with a rhythmically augmented statement of the "Xb" motive in the trombones, placed over a pedal E-flat (Example 8.14). This rhythmically augmented passage is then passed to the trumpets, now in

Trumpets

Trombones

Bass Winds, Timp.

*sfz*

62

bass in measure 86. This arrival point triggers a recurrence of the “Xc” motive, now stated in E in the woodwinds. This brief overlapping of the motives ends in measure 88 as the sustained brass voices end and the “Xc” motive evolves into a descending transitional eighth-note passage scored fully in the woodwinds. This passage is a B-flat modal tonality, and it resolves in measure 93 to B-flat.

The final six measures of this transitional section serve to introduce a new eighth-note textural motive that blends the “A” section to the adjoining “B” section of the rondo. Reflecting the beginning of the “Xc” motive and commencing at measure 93, this texture is comprised of mirroring contrary lines of major seconds in the bassoons and bass clarinet, and is then passed to tenor and baritone saxophone in measure 97 and 98 (Example 8.15). A final B-flat arpeggio is sounded in the piano, double bass and contrabass wind voices before the tenor and baritone saxophone voices alter the eighth-note passage to set up a modulation to E major and the beginning of the rondo’s “B” section.

Example 8.15: Variation of “Xc” motive transitioning to “B” section (m. 93-97).



Here begins the first of the two hymns used within the rondo form, “Thorny Desert.” The meter is changed to 9/8 to accommodate that of the traditional hymn tune. Grantham sets this single strophe of the hymn tune in rhythmic augmentation to the traditional rendition in the 1854 edition (Example 8.16). The “a” material of the strophe

Example 8.16: Rhythmically augmented statement of the rondo Section B, “Thorny Desert” (m. 99-104).



is voiced in the woodwind choir, while the lower three saxophone parts continue the thread of eighth-notes begun in the “Xc” transition motive (refer to Example 8.15). The melody is set in octaves against a harmonic timbre of open fifths carried in the vibraphone and double reeds.

This voicing continues through the end of the “a” material of the strophe, where Grantham extends the phrase by four measures. In this extension, Grantham places two elements. The first is the beginning of a punctuated bass line in the piano and double bass (Example 8.17). This very brief motive, introduced in measure 105, will become an expanded device in the return of the rondo’s “A” material. The second element is a four-part trumpet fanfare that begins at measure 106 (Example 8.18). The release of this

Example 8.17: Punctuated piano and bass line motive (m. 105-109).



Example 8.18: Trumpet fanfare motive (m. 106-109).

fanfare immediately transfers to a woodwind passage of martial eighth-notes, which is continuously prevalent above the “b” and “c” statements of the strophe (Example 8.19).

Example 8.19: Martial Woodwind motive (m. 109-111).

The melody of the remainder of the strophe is scored in octaves for trombones, euphonium and tuba. The “b” material of the strophe is harmonized in trumpets, while the martial eighth-note texture in the woodwinds continues. At the cadence of the “b” material of the strophe, Grantham adds another one-measure extension. Here he engages the horns in a rising line that arrives in measure 117 to complement the low brass melody in measure 119 (Example 8.20). The horns are joined by the soprano, alto, and tenor

saxophones to color this phrase of the strophe, while the woodwinds continue the martial eighth-note line.

Example 8.20: Horn transition and harmonization of “Thorny Desert” phrase “b” (m. 117-122).

The musical score for Example 8.20 is written for three parts: Horn, Trumpet, and Tbn., Euph., Tuba. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The Horn part begins with a melodic line in measures 117-118, then transitions to a harmonic texture in measures 119-122. The Trumpet part provides harmonic support with chords. The Tbn., Euph., Tuba part plays a rhythmic eighth-note line. The score is marked 'sonoro, legato' and includes the instruction '(Add Saxophones)'.

The close of this “B” section of the rondo has no transition, but Grantham continues the texture of octave melody harmonized by upper voices, along with the martial woodwind motive directly into the recurrence of “A” at measure 128. The only indicator that the section is closing is found in measures 125 through 127 as Grantham rhythmically augments the melody, building tension in the cadential motion, which returns the movement to A-flat in measure 128.

This return to “A” begins with the recurrence of a variant of the “Y” motive, now presented in an A-flat tonality. The rhythmically augmented timpani part is now reinforced by non-pitched percussion, and what was a sparse snare drum part in the opening “Y” statement at measure 65 has taken on the martial character found in its initial statement of measure 11. Here the first trumpet answer to the timpani is rhythmically augmented and displaced by one beat before returning in meter for the

second answer. The melody of “Y” is reharmonized in the brass in a simpler fashion at measure 140, and is then separated into a contrapuntal transitional segment beginning at measure 142 (Example 8.21). This counterpoint recalls the tonality in E of the “B” section of the rondo. In measure 149, this counterpoint converges to a unison scalar passage over a punctuated low brass motive. The germ of this motive first appeared at

Example 8.21: Brass contrapuntal transition from “Y” motive (m. 139-147).

The musical score for Example 8.21 is written in 6/8 time and E-flat major. It consists of two systems of four staves each. The staves are labeled: Horn, Trumpet, Tbn. 1-2, and Tbn. 3-4. The Horn part is mostly rests. The Trumpet part has a melodic line with a first ending bracket. The Tbn. 1-2 and Tbn. 3-4 parts have a rhythmic, punctuated line marked 'sempre ben marcato'. The bottom system shows the continuation of these parts, with the Tbn. 1-2 part having a second ending bracket and the Tbn. 3-4 part having a third ending bracket.

measure 105 in the “B” section (refer to Example 8.17). These punctuations become increasingly closer across time until they establish the complete motive in measure 154

(Example 8.22). The seven-note figure is sounded three times by piano and double bass in its original format before diverting in measure 165.

Example 8.22: Transitional motive to “Xa” (m. 154-161).

Piano, Dbl. Bass

In measure 157, Grantham begins a subtle re-emergence of “Xa” in alignment with the second cycle of this seven-note figure (Example 8.23). The first statement, or

Example 8.23: Augmented “Xa” motives over punctuated bass motive (m. 157-162).

layer, of “Xa” takes place in rhythmic augmentation over the course of six measures in the English horn, bass clarinet, tenor and baritone saxophones, and horns. A second and

quicker (but still augmented) layer of “Xa” follows in measures 160 and 161 in the oboes, soprano saxophone and alto saxophone. The transitional episode is then completed in measure 161 as the flute, piccolo and clarinet return the “Xa” motive to its original meter at measure 161.

Here the “Xa” motive, now fully scored for woodwinds, continues over the punctuated bass line motive, which concludes at D-flat in measure 172. The “Xa” motive has since landed at a sustained A and G-flat trill in measure 170, and the conclusion of the punctuated bass motive releases the trills to a final run of eighth-notes resolving to A-flat in measure 174.

This simultaneously signals the recurrence of the “Xb” motive, again stated in the celesta, flutes and piccolo. However, the following statement of “Xa” in measure 179 is now scored for full woodwind choir. The “Xc” motive follows in its expected position and is scored almost identically to its original occurrence at measure 49.

Here though, the motive is punctuated by piano and double bass. The “A” material of the rondo continues in the same fashion as its first appearance, with a second statement of the “Xc” motive. However, when the pentatonic closing area arrives at measure 202, Grantham punctuates the moment with an F-sharp (G-flat) in the bass. This was notated as F-natural in the first statement of the “A” material in measure 57. This signals the intention for this transitional area to maintain its tonality, rather than shift as it did to E at the end of its first occurrence. The shift is further reinforced in measure 203 as the descending diatonic line, which was previously pentatonic, shifts to a character of B minor on the way to its resolution to E-flat in measure 205 (Example 8.24). This



resolution to E-flat is continued through a pulsating timpani passage that initiates a final transitional statement of the punctuated bass motive (refer to Example 8.22).

Example 8.24: Transition from “Xc” motive shifting from pentatonic to minor (m. 202-205).



This transition leads to a single strophic statement of “The Soldier’s Return” at measure 212, which comprises the “C” material of the rondo form. The hymn tune, now in 2/4 meter, begins with a unison line of trombones and euphonium over a pedal E-flat in the timpani and A-flat in the horns (Example 8.25). In this presentation, each antecedent and consequent phrase of each section of the hymn tune is altered through extension, rhythmic augmentation, or both. In each instance of extension or augmentation, Grantham affords the implementation of a responding motive. The

Example 8.25: Opening statement of Section C, “The Soldier’s Return” (m. 212-216).

A musical score for three instruments: Trombone, Horn, and Timpani, in 2/4 time, key of B-flat major. The Trombone part is marked 'legato' and features a melodic line. The Horn part plays a sustained pedal point of A-flat. The Timpani part plays a sustained pedal point of E-flat. The score consists of five measures, ending with a double bar line.

antecedent of the “a” material of the hymn tune is answered in measure 216 by an eighth-note motive in the clarinets, which remains in 6/8 meter (Example 8.26). The extension

of the following consequent phrase at measure 224 not only affords another answer by the clarinets, but also the addition of a trumpet fanfare, which is derived from a similar passage in the “B” section at measure 106 (Example 8.27).

Example 8.26: Antecedent phrase extension, clarinet response to opening statement of “The Soldier’s Return” (m. 215-218).



Example 8.27: Consequent phrase extension, trumpet fanfare response (m. 224-228).

Horn

Tpt. 1,2 (St. Mute)

Tpt. 3,4 (St. Mute)

Tbn., Euph.

As the trombones and euphonium continue to the antecedent phrase of “b” in the hymn tune, the clarinet line becomes a continuous presence above the melody. The extension at the end of this antecedent is marked by sustained soaring horn pitches as well as the addition of flutes, piccolo, oboe and English horn to the clarinet motive, and a seamless entrance of the trumpets in 2/4 meter. This trumpet entrance signals a shift of

the hymn tune melody from trombones to the trumpets and euphonium in measure 235.

The extension of this consequent sounds another rising call from the horns.

As the final “c” phrase of the hymn tune begins at measure 242, the A-flat pedal is reinforced by double bass, tuba, bassoons and contrabass woodwinds. The hymn tune melody, still in the brass, is altered here by Grantham, as he raises it a perfect fourth from its position in the traditional hymn tune, and harmonizes it in parallel sixths. At this time, the continuous stream of eighth-notes in the woodwinds becomes a call and response fanfare-like motive, which creates a more angular texture over the melody (Example 8.28). This texture continues through the final rhythmic augmentation and extension of

Example 8.28: Extension of “b” phrase, woodwind fanfare passage (m. 242-245).

The musical score for Example 8.28 is presented in two staves. The top staff, labeled 'Pic., Fl., Ob., E.H., Eb Clar.', contains a series of eighth-note chords and single notes, creating a fanfare-like texture. The bottom staff, labeled 'Clars., B. Clar., Saxophones', contains a series of eighth-note chords and single notes, creating a fanfare-like texture. The music is in 6/8 time and features a series of eighth-note chords and single notes, creating a fanfare-like texture.

the hymn tune, beginning in measure 251. This closing section arrives at a sustained A-flat, which sets a background for a final ascending diatonic woodwind flourish in thirds that progressively accelerates through consecutive increasing figures of triplet, quadruplet, quintuplet and ending with a sextuplet. The strophe ends on a half-cadence on E-flat, which is emphasized by a final woodwind riff punctuation, and sets the stage for the Coda.

The Coda begins with an abrupt tempo change at measure 255, reaffirming the movement's tonality at A-flat, aligning all parts in 6/8 meter and marked *Presto*, with the dotted quarter-note at 160 beats per minute. Its opening seven measures recall the movement's introductory motive (refer to Example 8.2), now voiced in the trumpets and trombones, and delivered in rhythmic augmentation. Creating rhythmic energy is a brisk, layered passage of eighth-notes in the saxophones, which begin in a descending Aeolian scale (Example 8.29). This opening motive arrives at D in measure 262, and the layers of brass give way to a four-measure woodwind call-and-response fanfare whose harmonies are outlined in descending piano arpeggios and sustained *sforzando* chords in the clarinets (Example 8.30). The harmonic progression of this fanfare continues from D through F minor, F-sharp minor and B-flat minor. These tonalities outline the destination of the passage as it arrives in measure 266 on a B-flat major triad over the movement's tonic pitch of A-flat.

It is here that the "Xc" motive is introduced in the coda. This motive becomes the main recurring motive that ties together the coda section (refer to Example 8.8). First, it is presented in a four-measure episode in the piccolo, flutes, oboes, English horn, and clarinets over the B-flat triad/A-flat tonic. Then there is an immediate recurrence of the "Xc" motive, voiced now in the single reeds, but the tonality is the B-flat triad over a G-flat. The end of this "Xc" motive overlaps in measure 273 with a recurrence of a statement of the "Y" motive in the brass, as previously voiced (refer to Examples 8.10 and 8.11). Here, there is an exchange between the two motives of "Y" and "Xc." Underneath the "Xc" motives is the addition of a timpani line that outlines an A-flat

Example 8.29: Beginning of Coda with rhythmically augmented Introductory motive and modal saxophone texture (m. 255-262).

Saxophones

Tpt. 1,2

Tpt. 3,4

Tbn.

*sfzp* *sfzmp* *sfzp* *sfzmp*

*sfzmp* *sfzmf* *sfzf* *sfzf* *sfzf* *ff*

*sfzf* *sfzf* *sfzf* *sfzf* *sfzf* *ff*

Example 8.30: Woodwind fanfare motive (m. 261-265).

Pic. Fl., Ob. E.H.

Clarinets

Saxophones

*sfzf* *sfzf* *sfzf* *sfzf*

*sfzf* *sfzf* *sfzf* *sfzf*

minor seventh chord (Example 8.31). This motive will be used later to stabilize the closing four measures of the movement.

Example 8.31: Timpani motive (m. 276-280).



These exchanges between “Y” and “Xc” motives lead to the movement’s closing material, which begins in measure 280. This closing section is firmly based on a variant of “Y”(which will be labeled as “Ya”), and remnants of “Xc.” The melody of “Ya” is first carried in the trumpets (Example 8.32). It is harmonically centered on A-flat, and

Example 8.32: Closing “Ya” motive (m. 280-289).

The musical notation for Example 8.32 is presented in two systems. The first system (measures 280-284) features three staves: Horn (top), Tpt. 1,2 (middle), and Tbn. (bottom). The Horn part has a melodic line with a 'crescendo' marking. The Tpt. 1,2 and Tbn. parts play a rhythmic pattern of eighth notes, marked 'sempre ben marcato'. The second system (measures 285-289) features two staves: Tpt. 1,2 (top) and Tbn. (bottom). The Tpt. 1,2 part continues the melodic line, also marked 'crescendo'. The Tbn. part continues the rhythmic pattern. The piece concludes with a double bar line.

underneath, the trombones recall a descending line that is reminiscent of the coda's opening gesture. The two lines effectively pull against each other through contrary motion. The first two statements of "Ya" in the trumpets are answered by full woodwind choir with a remnant of "Xc" in measure 283, and then again in measure 286. Additionally, these "Ya" statements are answered by octave E-flat glissandos in the horns.

In measure 288, the movement's A-flat tonality begins to align as the third statement of "Ya" is now presented in A-flat by the trumpets, and then joined in octaves one measure later by the horns. A-flat is further reinforced by brief riffs on that pitch in the timpani and double bass at downbeats. However, the chimes here have held fast to E-flat, and the descending trombone line has added more voices and started to climb, resisting the pull toward A-flat. Additionally, the "Xc" motive in the woodwinds has become a constant presence related to, but still not resolving yet, to A-flat.

The seeming convergence to A-flat does not happen immediately. The increasing A-flat underpinnings abruptly give way to a fully-voiced altered D major chord (with an enharmonic G-flat in the bass) at measure 296. Tension is added to this sustained chord through a G-sharp sounded in the first trumpet. While the brass continue to sustain the harmony here, the woodwinds and keyboard percussion present a final fragment of the "Xc" motive, still in D, at measure 298.

This final flurry of the "Xc" motive does arrive to set the stage for the closing harmonic cadence on a punctuated eighth-note in measure 300. Here, the subdominant D-flat chord is made more dissonant through Grantham's addition of E-flat and C. At the

same time, the timpani takes command of leading to tonal resolution through a solo eighth-note passage that outlines A-flat minor. The supertonic B-flat seventh is punctuated in the winds at measure 301, with additional dissonance created through the sounding of E-flat and G-flat. It is a final A-flat major punctuation set up by a brass and low woodwind triplet that finally and clearly resolves the movement's tonality with the same martial fashion in which it began in measure 11 (Example 8.33).

Example 8.33: Closing four measures defining A-flat (m. 300-303).

The musical score for measures 300-303 is presented in three staves. The top staff is for Woodwinds (WW's), the middle for Brass, and the bottom for Timpani. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 8/8. Measure 300 features a triplet of eighth notes in the WW's and Brass, and a triplet of eighth notes in the Timpani. Measure 301 features a triplet of eighth notes in the WW's and Brass, and a triplet of eighth notes in the Timpani. Measure 302 features a triplet of eighth notes in the WW's and Brass, and a triplet of eighth notes in the Timpani. Measure 303 features a triplet of eighth notes in the WW's and Brass, and a triplet of eighth notes in the Timpani.



CHAPTER NINE

PERFORMANCE CONSIDERATIONS

THE ENSEMBLE

The work is scored for a large wind ensemble to include:

Piccolo	F Horn 1, 2, 3, 4
Flute 1, 2	Bb Trumpet 1, 2, 3, 4
Oboe 1, 2	Trombone 1, 2, 3, 4
English Horn	Euphonium (two players)
Eb Clarinet	Tuba (two players)
Bb Clarinet 1, 2, 3	Double Bass
Bass Clarinet	Timpani (five drums)
Contrabass Clarinet	Percussion (four players)
Bb Soprano Saxophone	Piano (doubling Celesta)
Eb Alto Saxophone	
Bb Tenor Saxophone	
Eb Baritone Saxophone	

The percussion requirements are:

Player One:	Vibraphone, Tubular Bells, Bass Drum
Player Two:	Orchestra Bells, Suspended Cymbal, Triangle
Player Three:	Tambourine, Triangle, Tam-tam, Crash Cymbals, Tubular Bells (shared with Player One), Metal Wind Chimes, Snare Drum (separate instrument from Player Four)
Player Four:	Snare Drum (separate instrument from Player Three), Xylophone

There are no requirements for any instruments out of the realm of the standard wind ensemble. It is important to note that there are two distinct euphonium parts and

two distinct tuba parts. The percussion parts are effectively scored to be performed by a timpanist and four percussionists. The piano part, which doubles celesta, is very important to the timbre of the work. The celesta is used to create an ethereal character at various moments throughout the work.

Grantham is skillful in his scoring for various instrumental choirs in this work, and performers must be prepared to perform in various settings from solos to small chamber settings, and from various combinations of woodwind or brass choirs to full ensemble settings. Seldom though, when the full wind ensemble is employed, is it performing homorhythmically.

Grantham often writes conversationally between contrasting groups as he does in the opening phrase of “The Midnight Cry” (Example 5.2) or in contrapuntal layers as is found in the Chorale Prelude of “Wondrous Love” (Example 6.4) or the beginning of the final strophe in “Exhilaration” (Example 7.10). In the final movement, the ensemble is often voiced with a melodic motive in one instrumental choir sounding simultaneously with a secondary motive in a different choir as is the case in both “Thorny Desert” and “The Soldier’s Return” (Example 8.28).

#### PERFORMANCE CONSIDERATIONS: “THE MIDNIGHT CRY”

Tempos in this work are clearly marked in each movement in order to achieve an optimal musical result. The *Maestoso, sempre ben marcato* of the opening movement, marked with the half-note at 69 beats per minute, is intended to accomplish two aspects in the music. First, it sets an atmosphere of rigidity in the pulse for the movement, which is characteristically found in traditional shaped-note singing. Secondly, it allows

for clarity in the woodwind flourishes that begin in measure 49 and continue through measure 64 (Example 9.1). These flourishes set sixteenth and thirty-second-note passages against the half-notes and quarter-notes of the melody, and the tempo allows each layer of rhythmic motion to be clearly heard.

Example 9.1: Woodwind flourish passage from “The Midnight Cry,” (m. 49-53).



Grantham’s articulation markings in the first movement also add to the sturdy character of the opening sound. The quarter notes in the opening three measures should have a full-bodied sound while allowing enough space for a clear marcato articulation. In contrast, the half notes in measure four require strength of sound and energy throughout the entire length of the note without separation (Example 9.2).

Accuracy of rhythmic placement is important to the woodwind flourishes that begin the interlude passage in measure 16 (Example 9.3). While these thirty-second note figures may seem awkward to read at first, establishing the placement of each eighth note on the proper crasis or anacrusis allows for clear facilitation of the flourishes. Obtaining

Example 9.2: Opening phrase of “The Midnight Cry” (m. 1-8).

Example 9.2 shows the opening phrase of "The Midnight Cry" (measures 1-8). The score is written for a large ensemble in 2/2 time, with a key signature of three flats (B-flat, E-flat, A-flat). The instruments and their parts are:

- Upper WWs:** Play a series of eighth-note chords in the right hand, starting on G4 and moving up stepwise.
- Tpts., Alto Sax:** Play a series of eighth-note chords in the right hand, starting on G4 and moving up stepwise.
- Low WWs:** Play a series of eighth-note chords in the right hand, starting on G4 and moving up stepwise.
- Hn., Tbn., Euph.:** Play a series of eighth-note chords in the right hand, starting on G4 and moving up stepwise.
- Low Brass Dbl. Bass:** Play a series of eighth-note chords in the right hand, starting on G4 and moving up stepwise.

Example 9.3: Woodwind flourishes in “The Midnight Cry” (m. 16-18).

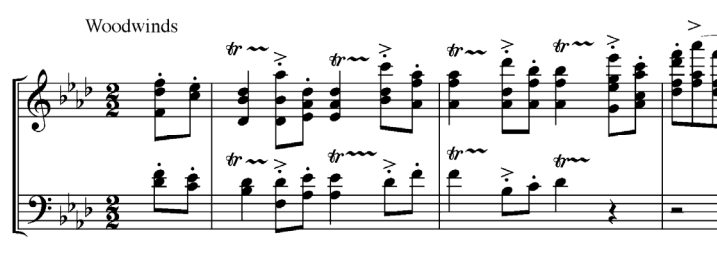
Example 9.3 shows woodwind flourishes in "The Midnight Cry" (measures 16-18). The score is written for a large ensemble in 2/2 time, with a key signature of three flats (B-flat, E-flat, A-flat). The instruments and their parts are:

- WWs (Pic. 8va):** Play a series of eighth-note chords in the right hand, starting on G4 and moving up stepwise.
- Tpt. 1, 2, Sop. Sax:** Play a series of eighth-note chords in the right hand, starting on G4 and moving up stepwise.
- Tpt. 3, 4, Saxs:** Play a series of eighth-note chords in the right hand, starting on G4 and moving up stepwise.
- Hns., Low Brass:** Play a series of eighth-note chords in the right hand, starting on G4 and moving up stepwise.
- Pno., Orch. Bells:** Play a series of eighth-note chords in the right hand, starting on G4 and moving up stepwise.

a balance in each voice of the accompanying sustained *sforzando* tones in this passage is vital to creating a proper harmonic texture for this interlude. The woodwind trills that ensue in measures twenty-three and twenty-four should be executed with increasing energy to their release into each following eighth note in order to create forward motion

to the pinnacle of the interlude at measure 25, found in the accented second eighth note (Example 9.4).

Example 9.4: Woodwind trills (m. 22-25).



The second strophe, beginning at measure 29, is essentially a conversation between the double reed choir of the ensemble and a choir of flutes, soprano and bass clarinets, and alto saxophone. Balance of voices from choir to choir, along with matching of articulation styles is important to maintaining the chamber character of this strophe (Example 9.5).

Example 9.5: Second strophe orchestration of “The Midnight Cry” (m. 29-36)

A musical score for the second strophe orchestration, measures 29-36. The score is written for a woodwind section, with a treble and bass staff. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/8. The music features a variety of woodwind parts, including Oboes, Eng. Hn., Bsn., Fl., Alto Sax, and Clars., Bs. Clar. The parts are written in a conversational style, with many trills and accents. The trills are indicated by a 'tr' symbol and a wavy line, and the accents are indicated by a '&gt;' symbol. The notes are mostly eighth and sixteenth notes.

In the transition to the third strophe at measure 47, it is important to balance the dynamic of the sustained trill to obtain melodic clarity in the horn call motive. The volume of the trill's *crescendo* should gradually and seamlessly meld into the sixteenth-note passage that follows in measure 49 (Example 9.6). This flourish texture should create energy while allowing the brass melody to come through at a comfortable *forte* volume.

Example 9.6: Trills leading into flourish passage (m. 47-49).

The musical score for Example 9.6 spans measures 47 to 49. It is written for Flute 8va (Fl. 8va) and Bass. The key signature has two flats (B-flat and E-flat), and the time signature is 2/2. In measures 47 and 48, both parts play sustained trills. The Flute 8va part has a dynamic marking of *sfz mf*, and the Bass part has a dynamic marking of *sfz mf*. In measure 49, both parts play a flourish passage consisting of sixteenth-note runs. The Flute 8va part has a dynamic marking of *f*, and the Bass part has a dynamic marking of *f*.

The final strophe begins in augmented time on the anacrusis in measure 48. Through the five-measure antecedent of the “a” phrase, care should be taken to perform the passage with a full volume, while still leaving room to build energy through the *crescendo* indicated in measures 52 and 53 (Example 9.7). The release of this *crescendo* at *fortissimo* in measure 53 coincides with a return to regular time, snapping into a rush of musical energy that is maintained throughout the remainder of the movement. Timing and pace of the *crescendo* is important to creating an exciting musical moment.

Excitement continues to be generated by the woodwinds and keyboard percussion through the end of the movement in the short, four-measure coda. Clean and

separate articulations in the woodwind figures in the final three measures will cap the movement with the appropriate lively character (Example 9.8).

Example 9.7: Third strophe beginning in rhythmic augmentation in the brass (m. 48-55).

Example 9.7 shows the third strophe beginning in rhythmic augmentation in the brass (m. 48-55). The score is for Horns, Trumpets, and Trombones, all in 2/2 time. The music starts with a forte (*f*) dynamic and transitions to fortissimo (*ff*) in the final measures. The Horns part features a melodic line with accents. The Trumpets and Trombones parts provide harmonic support with chords and moving lines.

Example 9.8: Coda passage (m. 70-74).

Example 9.8 shows the Coda passage (m. 70-74). The score is for four staves, likely representing different instrumental parts, in 2/2 time. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and ends with a final chord. The score is marked with accents and slurs.

### PERFORMANCE CONSIDERATIONS: “WONDROUS LOVE”

The tempo of the second movement, “Wondrous Love,” is marked at *Lento*, *cantabile ed espressivo*, with the half-note to be performed at 42 beats per minute. This tempo adds to the pensive mood of both the Chorale Prelude and the hymn tune. It is

important for performers to maintain an increased intensity within the sound to obtain connectivity and lyricism of the musical line at such a slow tempo.

Intonation between the large intervals in the flute parts in measures 2 through 5 can be problematic (Example 9.9). If the ensemble's flute section carries more than one per part, this author would recommend utilizing one player per part until measure 20 when the soprano clarinet lines are marked *tutti*.

Example 9.9: Opening statement of Chorale Prelude material (m. 1-3).

Measure 9 marks a delicate musical moment with a *ritardando* (Example 9.10). Consideration might be given to conduct the last quarter notes of the measure to facilitate a secure sense of pulse as the 6/4 meter decelerates.

Example 9.10: Transition to second statement of the Chorale Prelude (m. 7-10)



Perhaps the most challenging rhythmic moment of the movement is found at measure 15, where the low winds and low brass enter with the hymn tune melody in *alla breve* against the pre-existent 6/4 meter of the Chorale Prelude (Example 9.11). Holding the two meters simultaneously is often times more difficult at slower tempos. The entering melodic line must feel a sense of rigidity of the simple meter. The two lines may need to be rehearsed separately to develop security of each part before combining the two meters.

Example 9.11: Entrance of traditional hymn tune, “Wondrous Love” (m. 15-19).

The image shows a musical score for measures 15-19. It features four staves: Clarinet I, Clarinet II, Euphonium, and Tuba/Double Bass. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 6/4. The Clarinet I and II parts play a melodic line in 6/4 time, while the Euphonium and Tuba/Double Bass parts play a rhythmic accompaniment in 6/4 time. The score is written in a system with a brace on the left side.

Grantham does not provide breath marks in the melody of the opening strophe. Textually, the logical breath mark would be placed in measure 19 following the first half note (Example 9.12). This corresponds with the hymn tune’s text, “What won-drous love is this, oh! my soul! oh! my soul!” Similar breathing points to match the text are suggested for measures 27 and 31.

Example 9.12: Recommended phrasing to match text of hymn tune  
(m. 15-22).

Euph. 1,2 (Recommended)

*mf* legato, sonoro

The movement begins to build to its musical pinnacle in measure 49 (Example 9.13). Grantham emphasizes this by indicating both a *crescendo* and *ritardando* in measure 48, which leads to a *meno mosso* that continues through measure 49 and 50. The musical tension is heightened in measures 51 and 52 as Grantham calls for a further *ritardando* while at the same time the 6/4 meter gives way and the full ensemble finishes the phrase in *alla breve*, arriving at a fermata, which here creates the movement's most dramatic moment. Deliberateness in tempo will underscore the moment's effect.

Example 9.13 (m. 47-53).

rit. ----- *meno mosso* rit.

Upper W.W.s

Hns.

Tpts.

Low Br.

*ff*

As the final strophe ends in canon beginning in measure 57, attention to balance in each contrapuntal entrance is important (Example 9.14). As the lowest and final line

Example 9.14: End of last strophe and closing material for “Wondrous Love” (m. 57-68).

The musical score is divided into two systems. The top system shows the beginning of the canon with various woodwinds and strings. The bottom system shows the continuation of the canon with clarinets and strings, including dynamic markings like *mp* and *pp*, and performance instructions like *rit.*, *Grave*, and *Add Euph.*

**Top System:**

- Fl., Ob. 1, Sop. Sax
- Ob. 2, Cl. 3, Ten. Sax
- E.H., Alto Sax
- Bsn., Bs. Cl., Bar. Sax
- C.B. Cl., Cnt. Bsn. Tuba, Dbl. Bass

**Bottom System:**

- Clar. 1
- Clar. 2
- mp* (mezzo-piano)
- pp* (pianissimo)
- rit.* (ritardando)
- Grave* (slowly)
- Add Euph.* (Add Euphonium)

of counterpoint enters in measure 61, Grantham calls for a *ritardando* that leads this last strophe to a brief coda comprised of Chorale Prelude material (refer to Example 9.14). From this point, the remainder of the movement continues to decelerate, as it is marked “grave” in measure 65 with a *ritardando* to the final measure. Consideration should be given to conduct the final four, and perhaps five, measures at the quarter note to facilitate the unwinding of this slow tempo. Additionally, attention must be given to the feel of the hemiola in the Clarinet I and II parts in measure 66. Finally, the intonation of the closing B-flat minor chord can be problematic, especially in the accuracy of the concert D-flat between the low register Flutes and Horn I and II.

#### PERFORMANCE CONSIDERATIONS: “EXHILARATION”

In the third movement, “Exhilaration,” the *alla breve* tempo of 84 beats per minute is intended to evoke the movement’s dance-like character. Conjuring the image of camp meeting folk dancing around an evening fire to the singing of the hymn should create the appropriate feel.

Unique to this movement is the role of the “Hand Clappers.” Rhythmically, this group creates the atmosphere of just such a camp meeting, and an added animation in the performance can be attained by having the “Hand Clappers” stand during the movement. Since the members of this group, which include the brass (except Horns), double bass and timpani, are generally located toward the back of the ensemble, it is worthwhile and generally effective to position the “Hand Clappers” in a large arc behind the woodwinds and horns. Beginning in measure 21, the “Hand Clappers” line divides into two parts, one for the members standing stage left and the other for those standing stage right.

Good symmetrical staging helps make this moment create excitement in the performance. Also helpful in creating excitement is to have the performers match the level and angle at which they position their hands for clapping.

Grantham creates the lively mood of the movement with clearly marked articulations. Care should be taken so that the slurred eighth notes in the Interlude section at measures 13 through 16 are performed without accelerating the tempo (Example 9.15). This rhythmic motive can be easily hurried by individual performers.

Example 9.15: Interlude of “Exhilaration” (m. 12-16)

The musical score for Example 9.15 is written for five staves in 2/2 time and key of D major. The staves are labeled as follows: Fl., Eb Clar., E.H. (8vb) (top staff); Obs. (second staff); Clar. 1, Sop. Sax (third staff); Clar. 2, Alto Sax (fourth staff); and Clar. 3, Ten. Sax (bottom staff). The music features a rhythmic motive of slurred eighth notes with accents, which is repeated across the measures. The tempo is indicated as 'lively'.

Similar attention should be given to the slurred motives of the “Free Variation,” which are carried first by clarinets and saxophone in measures 29 through 32, then by oboes in

measures 33 through 36, by piccolo in measures 37 through 40, and concluded by a gradual addition of all woodwinds in measures 41 through 47.

The end of the “Free Variation” occurs abruptly on an accented quarter note on count two of measure 46 followed by a fermata on the succeeding quarter rest (Example 9.16). This is an exhilarating dramatic pause in the movement that sets the stage for the entrance of the final strophe. The moment can be amplified with all performers concentrating on remaining perfectly still until the silence is broken by the return of the “Hand Clappers” in measure 47.

Example 9.16: Transition from Closing motive to Final Strophe of “Exhilaration” (m. 45-48).

The musical score for Example 9.16 is written in 2/2 time and consists of five staves. The first four staves are for woodwinds: Flute 1,2, Piccolo; Oboe 1,2; Clarinet, Soprano Saxophone, Alto Saxophone; and Euphonium, Baritone, Tenor Saxophone, Alto Saxophone. The fifth staff is for Hand Clappers. The music begins in measure 45 with a closing motive. In measure 46, there is a dramatic pause with a fermata on a quarter rest. In measure 47, the music resumes with a new strophe. The score includes dynamic markings such as *ff* (fortissimo) and accents.

The movement concludes with a whirling double-time passage in the flutes and piccolo above the final statement of the “c” material in measures 59 through 63

(Example 9.17). This passage requires strong facility in double-tonguing, and an ability to fluidly execute the grace notes. It is this passage that places emphasis for performers to not stray past the marked tempo in order to facilitate clarity in this brilliant closing flourish.

Example 9.17: Final strophe's "c" statement with flute and piccolo flourish (m. 59-63).

The musical score for Example 9.17, measures 59-63, is written in 3/8 time and the key of D major. It consists of five staves. The top staff is for Piccolo (Pic.) and Flute 1 and 2 (Fl. 1,2), which play a rapid, double-tongued flourish. The second staff is for Flute 1 8va (Fl. 1 8va), which plays a similar flourish. The third staff is for Horn (Horn), which plays a simple melody. The fourth and fifth staves are for Woodwinds (Upper WWs and Low WWs), which play a rhythmic accompaniment of eighth notes.

#### PERFORMANCE CONSIDERATIONS: "THE SOLDIER'S RETURN"

The final movement incorporates three tempos. In the introduction, the *Tranquillo, rubato* tempo of the *alla breve* half-note at 60 beats per minute sets the appropriate background for the opening gesture of unfolding contrary motion leading to the distant quote of "The Soldier's Return" beginning in measure 3 (Example 9.18). The second tempo, *Vivace*, with the 6/8 dotted quarter-noted marked at 138 beats per minute, comprises the great majority of the movement, inclusive of the entire rondo up to the moment of the Coda. This tempo provides at once the energy of the martial undertones

Example 9.18: Opening motive and trumpet quote of “The Soldier’s Return” (m. 1-5).

*Tranquillo, rubato*

Ob. 1, Clars., 3

*mf*

3

3

3

*pp*

Bs. Cl., Alto Sax, Ten. Sax

Tpt. 1,2

*Molto legato*

*Solo*

*p*

*pp*

Tpt. 3,4

*pp*

of the rondo’s “A” material, and lyric motion of the hymn tune “Thorny Desert” in the “B” section of the rondo. The Coda calls for the tempo of *Presto*, with the dotted quarter-note marked at 160 beats per minute, which intensifies the two levels of rhythmic motion found in the martial “Xc” motive and the lyric “Y” motives.

At the end of the introduction at measures 9 and 10, Grantham indicates *ritardando molto*. With the only rhythmic motion being carried in a single trumpet voice, this is an opportunity for soloistic freedom in the trumpet, leaving the conductor to facilitate the entrance of the final snare drum fragment and the trumpet’s corresponding harmonic resolution in measure 10 (Example 9.19). The stretching of the final trumpet tone in measure 10 creates a rhythmic tension that is then effectively released into the “A” material’s tempo of *vivace* in measure 11.



Example 9.19: Closing of Introduction of “The Soldier’s Return”  
(m. 8-11)

W.W. *pp* *rit.* *molto* *Vivace*

Tpt. 1,2 *pp*

Tpt. 3,4 *pp*

Low Brass, W.W. *pp*

Snare Drum *pp* Solo (snare on)

Accuracy of pitch and alignment of the punctuated eighth-note figures in the brass can be problematic throughout the “X” material, as is found in the beginning of the *Vivace*, or in measures 35 through 38 (Examples 9.20 and 9.21). Care in pitch accuracy and balance of the dissonances that characterize these chords is important in creating the harmonic motion of these passages. Similar passages recur with each appearance of “X.” Some brass passages require additional coordination with sparse complementary rhythmic passages in the percussion as well.

Performers will be challenged in a number of passages that require the seamless passing of motive fragments, such as in measures 41 through 50 (Example 9.22). Understanding and facilitating the rapidly shifting tonality through such passages will assist in performance accuracy.

Example 9.20: Brass punctuations (m. 11-19).

*Vivace*

Tpts. st. mute

Tbns. st. mute

*pp*

*p*

*mf*

Example 9.21: Brass punctuations (m. 35-38).

*Vivace*

Tpts. st. mute

Tbns. st. mute

*f*

*f*

Example 9.22: “Xc” material (m. 41-50).

+Fls., Pic. (8va) -----

The musical score for Example 9.22, measures 41-50, is written in 8/8 time and B-flat major. The score includes the following parts and dynamics:

- Fls., Pic. (8va):** +Fls., Pic. (8va) -----
- Obs.:** *f*, *ff*
- Clars.:** *p*, *f*, *ff*
- Sop. Sax. / Alto Sax.:** *mp*, *pp*, *f*, *ff*
- Bsns., Ten. Sax.:** *mp*, *pp*, *f*, *ff*
- Tpts. (st. mute):** *sfz*, *mf*, *sfz*, *f*
- Tbns. (st. mute):** *sfz*, *mf*, *sfz*, *f*

Contrary motion is characteristic throughout the “X” material, as found in measures 56 through 60 (Example 9.23). Attaining good balance between such lines is important to the harmonic and textural effectiveness.

Example 9.23: Contrary octatonic motion leading to pentatonic closing section of “X” (m. 56-60).

The transitional segment that ends the first “A” section (m. 78-98) builds to its initial peak over the first eight measures of the passage (Example 9.24). Care should be

given that the dynamic arrival point hits exactly at the *sforzando* in measure 86, and the dynamic intensity of the following seven measures is maintained in the woodwinds and keyboard instruments.

This moment delineates the end of the “A” section and prepares for the first hymn, “Thorny Desert,” in measure 99. Being set in E Major poses both technical and intonation challenges for the performers. The dynamic rush of sound at the end of the “A” section is contrasted with a nearly ethereal texture in the presentation of the hymn by the woodwinds (Example 9.25). Delicate dynamic markings in conjunction with relatively high tessituras mark the setting of this hymn. This melody is answered in a

Example 9.24: Beginning of transitional passage from “A” section (m. 78-86).

The musical score for Example 9.24 is written for three parts: Tpts. (Trumpets), Tbn. (Trombone), and Low Brass, W.W.s (Woodwinds). The key signature is E major (three sharps). The time signature is 8/8. The score shows a dynamic build-up starting in measure 78, reaching a peak of *sfz* (sforzando) in measure 86, and then maintaining this intensity through measure 86. The woodwinds and keyboard instruments maintain the dynamic intensity for the following seven measures.

Example 9.25: Woodwind statement of “Thorny Desert” (m. 99-104).

rather interrupted manner by the trumpet fanfare in measure 106 (Example 9.26). Being muted, this passage must carry over the lingering voices of the woodwinds, and the woodwinds in measure 109 continue its martial feel.

Example 9.26: Trumpet fanfare (m. 106-109).

From this point, the melody is carried in the low brass in measure 110, and the harmonies in the trumpets and the martial eighth-note passages of the woodwinds should be balanced accordingly (Example 9.27). The transition from this melody to the returning “A” section is marked by augmented rhythm beginning in measure 124. This

Example 9.27: “Thorny Desert” melody in low brass (m. 110-113).

W.W. ( - Pic., Bsns. Bs. Cl., Ctr. Bsn., Ctr. Bs. Cl.)

*p*

Tpts.

*p* *sonoro, legato*

Tbns., Euph. Tuba

*p* *sonoro, legato*

four-measure passage should build very gradually, creating dynamic and rhythmic tension that is released precisely at measure 128. Strong execution of the duplet in the horns and saxophones in measure 127 will help to emphasize the change to the new section of the form (Example 9.28).

Example 9.28: End of transition return to “A” material (m. 126-128).

Three elements require attention in the transitional passage found in measures 142 through 161. First is the clarity and balance of the brass contrapuntal lines that break from the “Y” motive beginning in measure 139. This counterpoint begins in the trombones at measure 142 (Example 9.29). Each entering point must be heard plainly as the passage eventually adds voices in all of the horn, trumpet and trombone parts.

The second element here is the punctuated bass line, which begins its formation in measure 149 and is fully realized in measure 154 (Example 9.30). This line serves as a connecting thread from the counterpoint of the brass into the impending “Xa” motive. It



Example 9.29: Brass contrapuntal transition from “Y” motive (m. 139-147).

Horn

Trumpet

Tbn. 1-2

Tbn. 3-4

sempre ben marcato

sempre ben marcato

sempre ben marcato

sempre ben marcato

Example 9.30: Formative measures of the punctuated bass motive (m. 149-155).

Tbns., Euph., Tuba

Add Bs. Cl., Ctr. Bs. Cl.,  
Bsn., Ctr. Bsn., Dbl. Bass, Piano (8vb)

*ff*

*sf*

*ff*

is important for the musicians to recognize the developing character of the opening measures of this gesture.

The third element is the subtle entrance of two rhythmically augmented soundings of “Xa,” the first in horns, low saxophones, English horn, bassoons and bass clarinet at measure 157, and the second in oboes and upper saxophones in measure 160 (Example 9.31). These precursors lead to the full return of “Xa” in the upper woodwinds in measure 161.

Example 9.31: Augmented “Xa” motives over punctuated bass motive (m. 157-162).

The musical score for Example 9.31, measures 157-162, is presented in 6/8 time. It consists of four staves. The top staff, labeled 'Picc., Fls., Clars.', shows a melodic line with eighth and sixteenth notes. The second staff, labeled 'Obs., Sop. Sax, Alto Sax', shows a similar melodic line. The third staff, labeled 'Hns., E.H., Bs. Cl., Bsns., Ten. Sax, Bar. Sax', shows a rhythmic pattern of eighth and sixteenth notes. The bottom staff, labeled 'Piano, Dbl. Bass, Contr. Bsn., Contr. Clar.', shows a punctuated bass motive with eighth and sixteenth notes. The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a time signature of 6/8.

The unwinding of the second statement of the rondo’s “A” material begins in measure 202, and is eventually characterized through a martial-like transitional passage marked by a repetitive triplet figure in the timpani that is enhanced by a return in of the punctuated bass line motive (Example 9.32) in measure 207. These triplet figures continue through most of the “C” part of the rondo to measure 242. It is this timpani line that sets the underlying martial character of “The Soldier’s Return,” and it should be tended to with clarity and precision. Gradually, the triplet figure is absorbed by the

Example 9.32: Punctuated bass motive over timpani rhythm  
(m. 207-211).

Pno., Bs. Cl., Bsns., Dbl. Bs.

Pno., Ctr. Bsn., Ctr. Bs. Cl. (8vb)

Timpani

increasingly expanding role of the woodwinds, which fully carry the motive to the end of the hymn tune at measure 254.

Grantham creates tension through an extended *ritardando* from measure 247 through 254. Here the challenge is maintaining the timing in the division of the meter as the tempo decelerates. The issue is further complicated in measures 251 through 253 as the meter divisions gradually increase from triplet to quadruplet to quintuplet to sextuplet as the tempo continues to slow (Example 9.33).

Considerations for technique are amplified by the coda's tempo of *Presto*, beginning in measure 255. Here, woodwinds continue fluid eighth-note passages while the brass present variants of the opening motive and the "Y" motive. A conversational fanfare passage occurs in the woodwinds at measures 261 through 265 that requires impeccable timing in the transfer of the 6/8 anacrusic rhythms (Example 9.34).

Example 9.33: Woodwind ritardando passage (m. 247-254).

*rit. poco a poco* -----

----- *molto!* -----

(- Pic.)                      (+ Pic.)                      Pic. 8va

Example 9.34: Woodwind fanfare motive (m. 261-265).

*Crescendos*, often indicated to end at *fortissimo* levels, are frequent in the coda. It is important to keep these strongest volumes in check, in order for the dynamic intensity to peak at its highest at the precise moment of the brass' release of the *crescendo*. This occurs at the movement's end, in which the timing of the woodwind and brass *crescendos* from measure 296 through 300 must be executed exactly (Example 9.35). The woodwind *crescendo* commences in measure 297 and leads to a final

Example 9.35: Transition to final “Xc” motive (m. 296-300).

The musical score for Example 9.35 shows the transition to the final “Xc” motive. It features four staves: Flute and Piccolo (Fls., Pic. 8va), Euphonium (E.H. 8va), Trumpets (sfzmf), and Trombones (sfzmf). The woodwinds enter in measure 297 with a melodic line, marked with a crescendo hairpin. The brasses play a sustained chord in measure 297, marked *sfzmf*, and then a melodic line in measure 298, marked *ff*. The score includes dynamic markings such as *sfzmf*, *ff*, and *sfz*. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 8/8.

statement of the “Xc” motive in measure 298. The brasses must maintain their dynamic of the *sforzando-mezzo forte* from measure 297, and not begin their crescendo until measure 298 in order for the woodwind motive of “Xc” to be easily heard. To create a definite character of finality to the movement (and to the work as a whole), increasing energy should be generated through the last martial triplet in measure 302 and into the final accented note (Example 9.36).

Example 9.36: Closing four measures (m. 300-303).

The musical score for Example 9.36, measures 300-303, is presented in a three-staff format. The top staff is for the Woodwinds (WW's), the middle staff is for the Brass, and the bottom staff is for the Timpani. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 6/8. The WW's part features a melodic line with a final flourish in measure 303. The Brass part provides harmonic support with sustained chords and a final cadence. The Timpani part plays a rhythmic pattern of eighth and sixteenth notes, ending with a final roll in measure 303.

## CHAPTER TEN

### CONCLUSIONS

With this work, Donald Grantham has taken the musical language of the American shaped-note genre and transformed it into an extraordinary composition for wind band. The work captures all of the genre's character. The rigid and unfailing pulse of "The Midnight Cry," the deep spiritual sense of "Wondrous Love," the whirling camp meeting dance of "Exhilaration," and the victorious martial sounds of "Thorny Desert" and "The Soldier's Return," altogether recall a time and a culture in American history that musically expressed its Christian faith in a manner that evolved in a purely American folk idiom.

Grantham has gone beyond the idea of simply writing subtle variations of strophes for these folk tunes, as was the case with composers such as Vaughan Williams and Grainger in the early twentieth century. Rather, he has uniquely enhanced the character of each hymn with originally composed material, while maintaining the essence and intention of the original hymns. The result is a musical structure that frames each hymn for the listener, conveying, as Vaughan Williams put it, "the spiritual atmosphere that hovers around the age-old melodies."<sup>38</sup> Vaughan Williams' vision for the hymns of

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<sup>38</sup> Brant, "America Holds the Hopes of the Musical World: An Interview with Ralph Vaughan Williams," 255.

*Southern Harmony* has come to pass through the vehicle of Donald Grantham's composition.



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## VITA

Paul Gordon Davis was born in Baltimore, Maryland, on December 9, 1957, the son of Jean Rogers Davis and Gorman Ray Davis, Jr. After completing his work at Columbia Falls High School, Columbia Falls, Montana, in 1976, he entered Rocky Mountain College in Billings, Montana. He received the degree of Bachelor of Arts in Music Education from Rocky Mountain College in May 1979. Following graduation, he was employed as Director of Bands at Libby High School, Libby, Montana, from September 1979 until May 1983. In July 1983 he entered the Graduate School at Towson State University in Towson, Maryland, and was awarded the degree of Master of Education with an emphasis in Music in May 1984. During the following years, he was employed as Director of Bands at Flathead High School in Kalispell, Montana, from August 1984 until May 1987. He was then appointed as Director of Bands at Central Valley High School in Spokane, Washington, from August 1987 until May 1992. Following that appointment, he served as Director of Bands at Northwood Junior High School in Mead, Washington, from August 1992 until May 1995. Additionally, he served as Music Director of the Spokane Jazz Orchestra from September 1991 until May 1995. In August 1995 he entered the Graduate School of The University of Texas at Austin. While completing coursework at The University of Texas, he was appointed Director of Instrumental Studies at the Carroll McDaniel Petire School of Music of Converse College in Spartanburg, South Carolina, from August 1996 until May 2004. While in Spartanburg, he also served as Interim Music Director and Conductor of the

Spartanburg Philharmonic Orchestra from September 2002 until May 2004. Since August 2004, he has been a member of the faculty of the University of Alabama School of Music in Tuscaloosa, Alabama. He has been a contributing author to “Teaching Music through Performance in Band, Volume V,” which was published in 2004 by GIA Publications.

Permanent Address: 1805 Sixth Street #5, Tuscaloosa, Alabama 35401

This treatise was typed by the author.